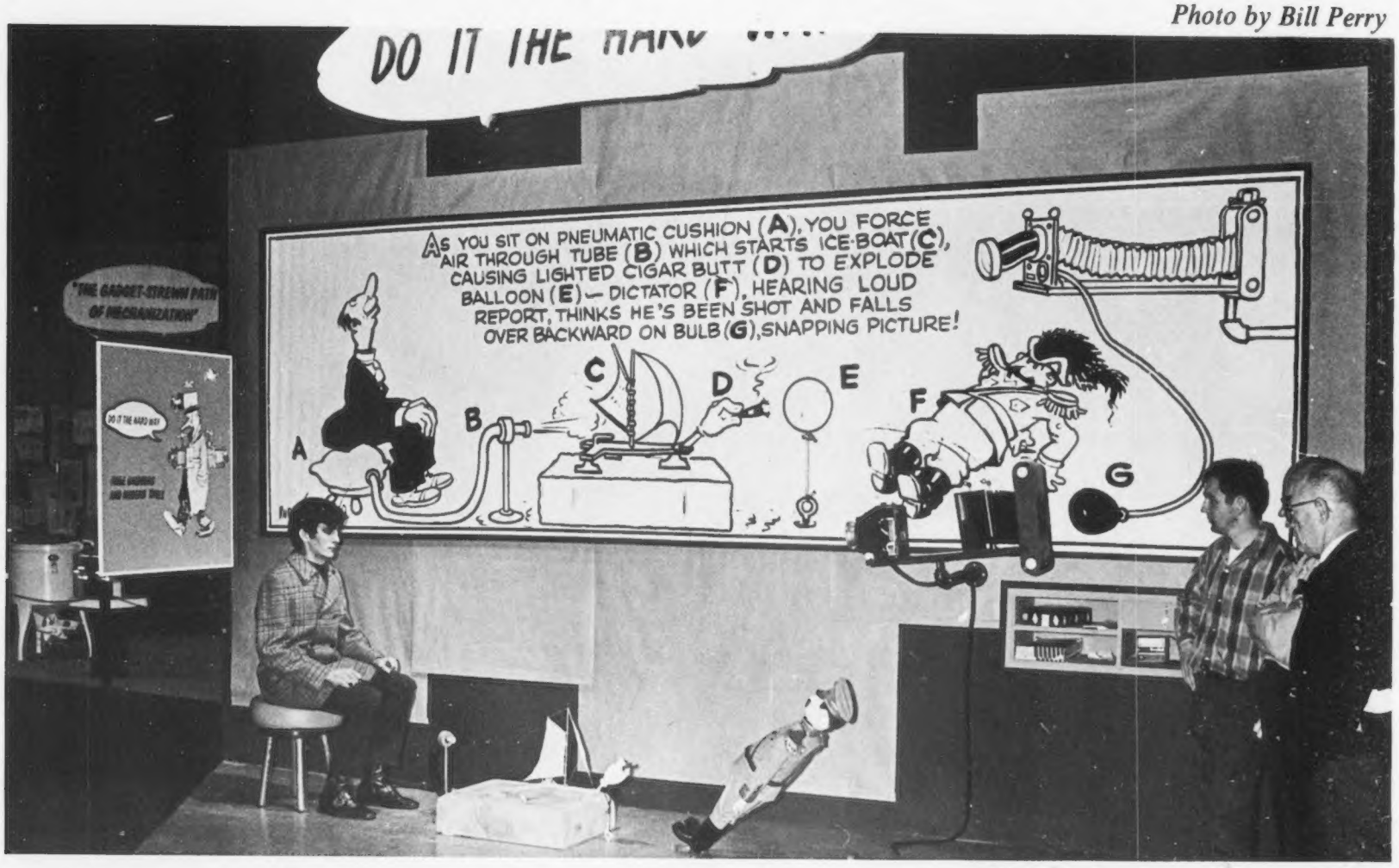
CARTOONIST PROfiles

A unique quarterly magazine for the professional, the cartoon buff, the student, and all who enjoy cartoons.

Photo by Bill Perry


DO IT THE HARD ...
AS YOU SIT ON PNEUMATIC CUSHION (A), YOU FORCE AIR THROUGH TUBE (B) WHICH STARTS ICE-BOAT (C), CAUSING LIGHTED CIGAR BUTT (D) TO EXPLODE BALLOON (E) — DICTATOR (F), HEARING LOUD REPORT, THINKS HE'S BEEN SHOT AND FALLS OVER BACKWARD ON BULB (G), SNAPPING PICTURE!
"THE GADGET-STREWN PATH OF REORGANIZATION"
A
B
C
D
E
F
G

This life-size working model of a Rube Goldberg invention for taking photos the hard way is part of a wonderfully varied exhibit honoring the late, great cartoonist at the Smithsonian Institution's National Museum of History and Technology in Washington, D.C. (Details in this issue.) One explanatory note: when the balloon, which has already exploded in this picture, bursts, an electrical connection is made which causes a little button to rise from the floor under the dictator's foot, thus toppling him over backward onto the bulb. Visitors to the Exhibit stand in line to get a chance to sit on the stool and thus to start the mechanism in motion.

Issue No. 9—February 1971

$2.50

Mod art and mod humor . . . in a one or two column panel that adds interest to any part of the newspaper

abracadabra

"I've got to find a bigger apartment!"

FROM

C·T·N·Y·N·S

must reading for most readers

CHICAGO TRIBUNE-NEW YORK NEWS SYNDICATE, INC.

220 EAST 42ND ST., NEW YORK, N.Y. 10017 • 212 MU 2-1234

CARTOONIST PROfiles

Editor: JUD HURD

Photos by Jim Ruth

Volume 1, Number 9
February 1971

••Notes from the Editor••

The death, on December 7th, of one of the all-time giants of the cartooning profession, RUBE GOLDBERG, was a particularly sad occasion for us because of his kindness, his encouragement, and the appreciation which he often expressed over the years to us, and to CARTOONIST PROfiles. We will never forget him. We have included brief tributes from two of the cartoonists who are among those who knew him best—Warren King and Bill Crawford. Rube's son, Tom, summed up his own feelings when he told us that 'Pa' was just as great at home, *among his family, as he was to the* public *as a famous cartoonist.*●

As we start our 3rd year of publishing CARTOONIST PROfiles, we send our greetings to all our subscribers, around the world, who have supported us so enthusiastically. Every appreciative word we have received from you has helped mightily to ease the job of producing a magazine of this quality. Please forgive us if the time spent on its content has prevented us from answering you individually on many occasions.

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Growing fast—now appearing in more than 120 newspapers!

When "Lucky Lindy" flew the ocean in 1927, he might have seen the stork drop a bundle somewhere between the Canadian border and the Gulf of Mexico (namely, Newark, N.J.). That bundle when opened contained, along with art supplies, a comic section from the N.Y. Journal American. Upon closer examination, a baby was found between "Boob McNutt" and "Toots and Casper". As the child grew, he became more and more attached to the four color world of yesteryear; it was his pre-school education and his most valuable one. The years flew by and in 1960 he met a moose named "Bullwinkle" and wrote his adventures for comic books until it became a feature for Bell-McClure. Then from out of the blue came "Underdog" and pre-direction of that TV series for a year. Film and show business were always big influences in this man's life ever since he heard a mouse say "C'mon, Pluto!" So it was inevitable that he should become scripter, lyricist, co-producer and director on the Hal Roach Studios musical feature cartoon "The World of Hans Christian Andersen." In any event he has also been doing the caricature-crossword feature "TV Starscreen" since August 1969. His name? Al Kilgore.

THE BELL-McCLURE SYNDICATE

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Sound Off!

Three of us are starting a Cartoon Drawing and Writing class at a Junior College in February, and I plan to use several of your articles to emphasize the fundamentals.
Ed Mitchell
San Carlos, California

How about dedicating an issue or two, to some of the most outstanding cartoonists of our time: Alex (Flash Gordon) Raymond, Geo. (Bringing Up Father) McManus, Jimmy (Toots & Casper) Murphy, Russ (Tillie the Toiler) Westover, Carl (Harold Teen) Ed, Sidney (The Gumps) Smith, Lyman (Tim Tyler's Luck) Young, Chic (Blondie) Young, Ham (Joe Palooka) Fisher, Ernie (Nancy) Bushmiller, Charlie (Ella Cinders) Plumb, Martin (Winnie Winkle) Branner, J.H. (Dixie Dugan) Striebel, Clare (Mr. & Mrs.) Briggs, Harold (Katzenjammer Kids) Knerr.
Peter F. Mauro
Lawrence Township, N.J.

I was just over at Bil Keane's house and we were discussing how much we enjoy CARTOONIST PROfiles, when, lo and behold, I observe that he enjoys one more issue than I do. YOIKS! Dasheth I back to mine studio and sure 'nuff, I have CP # 1,2,3,4,5,—, 7. Egad—CARTOONIST PROfiles, hast thou forsaken me?
Tentative Best Regards,
Sherman Goodrich
Scottsdale, Arizona

Would like to see something on Dick Calkins, Fontaine Fox, Clifford McBride, etc. Your magazine is the ultimate to date.
H. Gordinier, Jr.
Warren, Michigan

Thought you'd like to know that Gene (Reg'lar Fellers) Byrnes, whom I worked with in the 1920's, is author of a book just published by Simon & Schuster, Inc., titled "The How To Doodle Book". Pardon the repetition, Jud, but you are doing a fabulous job with CARTOONIST PROfiles. It is consistently filled with interest.
Tack Knight
San Francisco, California

I am the editor of 'Comics World', a review which has been issued for three years in Italy, and which deals with the comic strips of all the world. If you are interested, we might be able to exchange articles and interviews with Italian and European cartoonists for those about American cartoonists.
Gianni Bono
Genoa, Italy

With Issue # 8 you included a flyer which listed the still-available issues of CARTOONIST PROfiles and this started me thinking—why not include with the next issue a similar sheet listing a complete index of the first 8 issues. Each year thereafter an additional index could be included. Thanks for a great magazine (textbook?)
John Carter
Berkley, Michigan

I am a professional artist in Iceland, working both in the commercial and fine arts fields. I have studied both in Europe and the U.S.A., and my great interest in cartoons and caricatures led me to your magazine.
Halldor Petursson
Reykjavik, Iceland

Editor's Note: The comments on

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caricature by Warren King, in this issue of the magazine, should be of especial interest to you.

Just a thought on future articles: I would like to suggest the Mercer County area (Central Jersey), for it boasts professional cartoonists in many diversified fields—Henry Martin, Arnold Roth, Mike Ramus, John Huehnergarth, and a few others, make their home here. Your fine magazine continues to be a major source of inspiration and encouragement for a person like myself who is just beginning to get a rather bruised foot in the doors of freelance markets.
Tom Stemmle
Trenton, New Jersey

How about MORE art and INFO on the OLD and NEW COMIC-BOOK field?
Jim Jones
Vista, California

Just caught up with your fine magazine. It was gratifying to see Rudy Dirks' name mentioned in the recent John Wright article on the Katzenjammer Restaurants; but when he says "he created (Hans and Fritz) fifty years ago", my respect for historical accuracy, if nothing else, prompts me to point out a twenty-three-year miss. My father began them in 1897. Small potatoes, maybe, but a flock of Sundays.
John Dirks
Ossining-On-Hudson, N.Y.

Can you tell me if there is a directory which would list the addresses for Gus (Gordo) Arriola, Frank (Short Ribs) O'Neal, Walt (Pogo) Kelly, and Dan (Odd Bodkins) O'Neill?
Stephen Elrick
Window Rock, Arizona

Editor's note: You can address Gus c/o United Feature Syndicate, 220 E. 42nd St., New York, N.Y. 10017; Frank c/o Newspaper Enterprise Assn., 230 Park Avenue, New York, N.Y. 10017; Walt c/o Publishers-Hall Syndicate, 30 E. 42nd Street, New York, N.Y. 10017; and Dan c/o Chronicle Features Syndicate, 555 Sutter St., San Francisco, Calif. 94102.

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WHO HAS ORIGINALS by Rose O'Neill, Thomas Nast, Outcault, A.B. Frost, etc? Will buy or swap others. A. Paskow, 1662 Cropsey Ave., Brooklyn, N.Y. 11214.

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B TOBEY OF THE NEW YORKER

Your editor had the following conversation with BARNEY TOBEY, a NEW YORKER cartoonist for the past 24 years, at his Central Park West home in New York City. He is also one of the 12 Famous Cartoonists who compiled the Famous Artists correspondence Cartoon Course in Westport, Connecticut, and a book illustrator and a painter.

Mrs. Toby is a NEW YORKER cover artist and we plan to publish a story about some of her methods and experiences in a future issue of CARTOONIST PROfiles.

Q: Cartoonists are always asked, as we both know, how they get their ideas. We might as well start by putting the same question to you—how do you?

A: Well, you don't sit down and get a spark from a muse immediately. In my own case, I continually read all possible news magazines and newspapers—I look at the photos in the picture magazines, like 'Life', and one of these can spark an idea. Or maybe when I'm taking a walk in the park, I'll happen upon some scene which will suggest the germ of an idea. I like to have music on while I work—either records or an FM station—and maybe one of the numbers will remind me of an outdoor concert I attended a long time ago when the mosquitos were particularly bad. This train of thought may eventually lead me to do a cartoon showing the conductor leading the orchestra with a fly-swatter. Incidentally, I generally put on classics or the chamber music type of thing, rather than jazz which seems to get the heartbeat going too fast.

BARNEY TOBEY

Photos with this story by JIM RUTH

Drawing by Barney Tobey
©1969 The New Yorker Magazine, Inc.

"Go down there and make them laugh."

I'll sit down with a pad, decide on a subject, and may sit there for hours writing down all the words and phrases I can think of about that subject. Sometimes these words and phrases will bring to mind experiences I've had and some doodling will help me in trying to produce some usable ideas from these recollections. Another thing—I like to walk around New York and if I seem to be getting stale at the drawing board I may go out for one of these walks. Maybe I'll make a few sketches which will help me get an idea and the good thing about this is that I don't have to feel guilty about being away from the board. The point is that you always have to have your antennae out—maybe a thought will come to you while you're playing a game of chess or thumbing through a book—all kinds of experiences will help replenish the old noodle.

Some people are just natural idea writers. Although I do most of my own ideas, I'm not really one of these. I'm greatly interested in the picture. That in itself can start an idea. I was born and brought up in New York and I've always loved to wander around and sketch all kinds of typical scenes in the city. Sketching brownstones, for instance, has been a favorite of mine and I believe you're going to include with this story one of the cartoon ideas which developed from this penchant for sketching them. Just fiddling with various settings in the city has produced many ideas for me. From my windows here I can look across Central Park Lake and see the kids and the boats, etc., and I want to draw a picture of the scene so I do. At that point I won't even have an idea yet but I've started the idea process by experimenting with the picture. I love to do that. Although you have to have a very good idea, I'm often impatient during the process of getting one and am anxious to get to the drawing.

Q: You mentioned earlier that seeing a picture in a magazine may spark an idea. Can you elaborate a little more on that?

A: Well, I clipped this photo of a giraffe and it made me think of safaris—and it eventually led to a published New Yorker cartoon. As I recall, I first showed a rough to Mr. Geraghty, the Art Editor of the magazine, picturing a woman photographing an African scene and not being able to get the top of the giraffe in her picture. As is sometimes the case, Mr. Geraghty suggested a little change—putting the scene in the living room—and we ended up with the woman showing home movies in which all the giraffes' heads were cut off. As you know, I'm not a belly-laugh cartoonist—I like atmosphere and scenes. In the old days, all New Yorker cartoons were about the city—nowadays, of course, the whole world and its activities form the subject matter for the weekly cartoons.

Tobey prepares to turn on one of his idea stimulators

Q: You mentioned that you like to observe and study the settings in stage plays, the movies and in TV. Could you say a little more about that?

A: Well, you have to picture the scene for your cartoon idea in your mind, before you put any drawing on paper. You ask yourself questions—who are these people—are they bums—middle-class—rich—is this guy in an office—is he an IBM type—the girl—is she a beat—or a little older? Wouldn't it be a good idea to show her blonde hair against the gray of that filing case? The boss could be drawn as a dark object in the doorway. Am I going to look down on my scene or will it be shown at eye-level? Or am I going to attack the scene from behind the file? Going to the movies or to a stage play or watching a scene on TV is great for stirring up fresh ideas for cartoon settings. A cartoon has to have a situation even if it's a placid scene with just two people talking in the living room. The trick is to give your scene and your characters a fresh and different look from the run-of-the-mine scene. Maybe you see a typical suburban couple on a bus and you happen to notice a particular way the woman's collar fits or a different kind of hat she's wearing or that he has a longer neck than usual. Or that he is sitting in an unusual way. All of these things may give your bus cartoon a fresher, newer look. I believe you were telling me that the late Peter Arno once showed you some of the candid snapshots which he often took in various places around New York. You mentioned particularly a photo he'd taken of a couple dancing in a night club, just because their dancing position was odd and awkward and yet recognizable by the reader as something he'd seen in real life. Incidentally, the The New Yorker magazine has succeeded in always making the humdrum scene a little more interesting.

I love details in art work and I may get so interested in a drawing of the city—the trees, the landscape, etc.—that I will discover that I've gotten too immersed in the drawing and strayed from the idea too much. Naturally, I have to correct this. I re-

member doing a cartoon showing this big room in the Metropolitan Museum, showing all kinds of Persian and oriental vases, cases, and hangings and everything else. Two matronly women were talking and one was saying, "I just don't know how they can dust all this!" In doing this I had to keep in mind that Mr. Geraghty might say that we didn't need quite as much detail as I'd put in originally. The cartoon first of all has to be funny and all unnecessary detail has to be eliminated.

Incidentally, we had to spell details out more in past years. People know more now—because of TV and the other media and probably because they've been to the place you're picturing in your cartoon—so that, for instance, you don't have to show all *of Yellowstone Park any more—you can just convey an impression of it and the reader will identify the scene correctly.*

Q: What is your schedule like?

A: I do some work every day but my schedule isn't rigid. I'm a late starter but I work many evenings. Monday and Tuesday, particularly, I work all day and a lot of the night in preparation for my Wednesday deadline. Apart from this, I may take a day off and go to a museum, to a film, ride a bicycle or something like that for a bit of relief from the usual routine. At this point, it's probably appropriate to talk about that Wednesday deadline. Once a week, on Wednesday I take in 10 to 12 roughs and show them to the New Yorker Art Editor whom I've mentioned previously—Mr. Geraghty. Some of the ideas we'll talk about—some will be rejected immediately. He may comment that one of my roughs is a great idea but will suggest that I try the scene a little differently to bring out the idea better. I don't have a definite appointment to see him but will wait my turn as other cartoonists will be waiting to talk with him also. As a rule we'll all go out to lunch afterwards. Sometimes there's shop talk or we may tackle Vietnam, women, food, or what have you. On the following Tuesday, the weekly art meeting is held, at which Mr. Shawn, the Editor, and Mr. Geraghty, decide which cartoons to O.K. If a cartoon idea is so timely that it needs to be used immediately, it can be pushed through for the same week that I show the rough. By the way, having a deadline is important I think. If you have too much time in which to come up with a cartoon, you're apt to dawdle and the result isn't as good.

Q: Just for a few moments, would you say something about how you got into cartooning?

A: Well, I started by wanting to be a painter—I had no interest in cartooning. My interest in drawing started when I was about 8—I loved to draw anything and everything. Then I guess when I was about 12 I began to carry a sketch pad around with me everywhere.

Drawing by Barney Tobey
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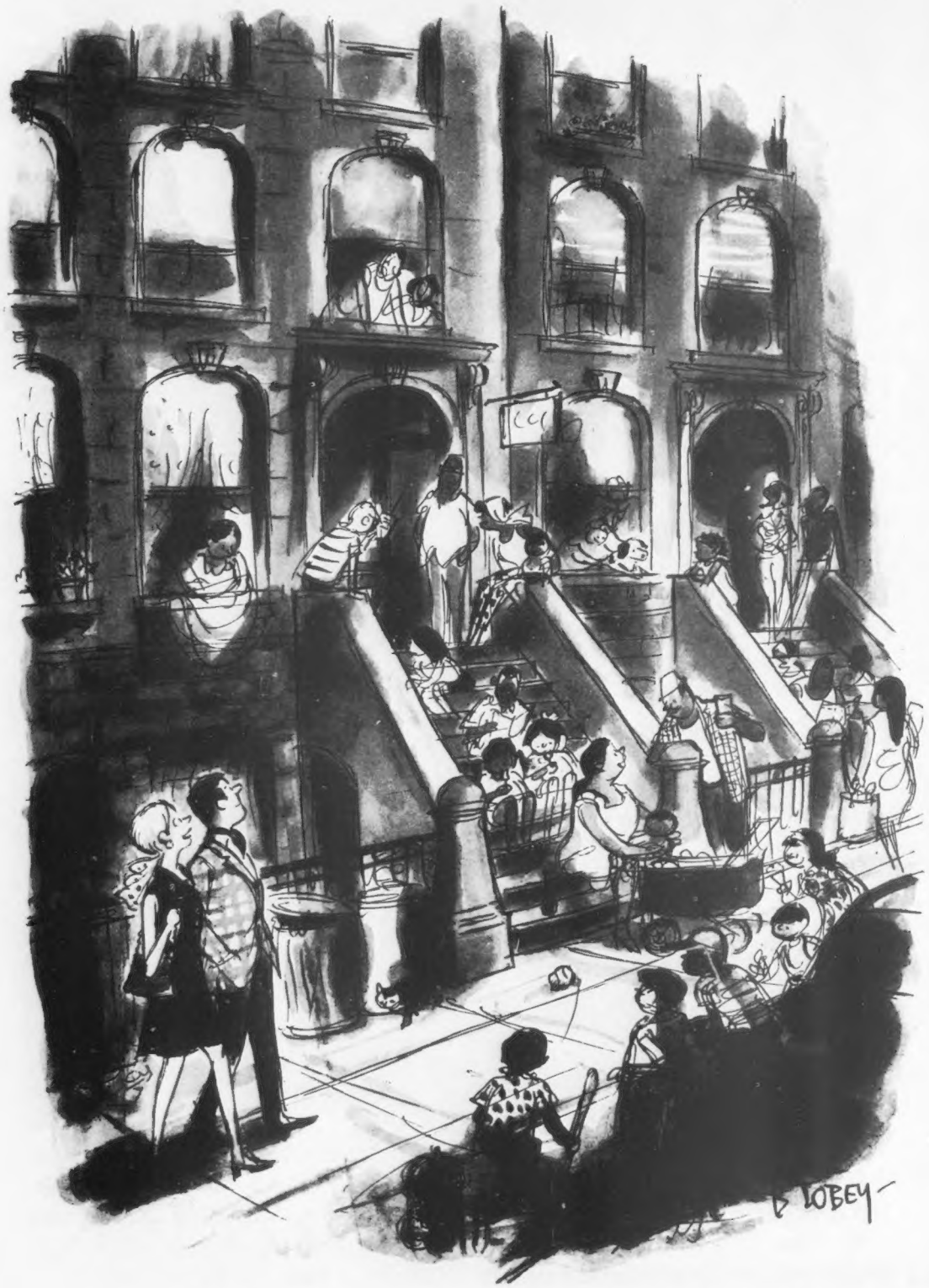


"Oh, Pete, what fun we could have doing over one of those brownstones!"

I grew up in New York, in what is now the East Village, and in grade school I was fortunate in having an art teacher who was way ahead of her time in that she had us pupils pose for each other. And I began to go to the museum pretty early in my life. My father was a visionary sort of person and he kept encouraging me. Later he thought I was going to be the Rube Goldberg of my time when I started a cartoon strip called 'Ambitious Ambrose' in high school.

I got an art scholarship from high school to what was then the New York School of Fine & Applied Art. After going there for a year, I realized we needed money at home so I got a job at BBD & O, the advertising agency, in the art department where I stayed for six years. This was great training—I did layouts, photo-retouching, lettering, and everything else and eventually became head of the art department. Finally they asked me to be an art director but I wanted to freelance so I peddled my work around town after that. The New Yorker was young at that time and I drew up three covers which I hoped they might be interested in. I showed them to an art director at the agency and he assured me that the magazine wouldn't take them. But when you're young, you don't believe anybody and you think you're great, so I took them to the New Yorker and they bought them. I didn't sell them much after that, for a long time, but gradually it began to be apparent that everything I did had a humorous tinge to it.

At this point I began going to the Art Students League at night and took a course with Boardman Robinson—a great painter.

Q: I believe you've said that he taught his students a great method for developing the memory, didn't you?

A: Yes—he'd tell us to take a walk around the block—without a sketch-pad—just observing all the stores and the people we saw on that walk. Then he asked us to come back to the draw-

The caption of this one reads: "Confound it! What are you waiting for—an instant replay?"

ing board and to try and remember all the details we saw—the stores—what kind they were, where they were, the people we saw—and put all these impressions down on our drawing paper.

Q: When did you start doing cartoons for the New Yorker regularly?

A: Not till after World War II. Before the war I had been working with crayon and charcoal and Wolff pencil, had taken a course in lithography, and I guess I was trying to pass off art as cartoons. Mr. Geraghty wasn't too happy about this. Then I spent a couple of years in the Army and part of the time during that period I worked for 'Yank' magazine. There weren't many materials around and I started doing my cartoons with a fountain pen. I discovered that I could be more concise, I could get characters better, and that my work reproduced more accurately, so I continued to use the fountain pen after the war and added some wash to the cartoons. But ask me more about materials a little later on. To make the New Yorker was always my goal. During my two years in the Army I had a chance to do a lot of thinking and I found that I was unhappy at the prospect of going back to commercial art work after my service. So, commencing about 1946 I started doing fairly well with cartoon sales to the New Yorker, and, fortunately, have been with them ever since. As soon as I had made the grade, my goal was to do better drawings and better ideas.

Q: What elements go into the making of a New Yorker cartoonist?

A: Well, most of the New Yorker cartoonists are artists—they care *about their work—they're not just businessmen cartoonists grinding out great numbers of cartoons solely to make money. Of course they like the money too, but primarily they're interested in drawing and painting and color and people. I think they're more sensitive to what's going on in the world than most cartoonists—but this doesn't*

Drawing by Barney Tobey
©1969 The New Yorker Magazine, Inc.

"I hope that's a compliment. Who is Florence Nightingale?"

Drawing by Barney Tobey
©1969 The New Yorker Magazine, Inc.

"The name of the game is Christmas."

One of a number of BARNEY TOBEY illustrations in color for the children's book CHITTY CHITTY BANG BANG!, a BEGINNER BOOK published by RANDOM HOUSE.

necessarily mean they've had more education. They feel *more about people and their lives. Another important thing—each New Yorker cartoonist has his own personal point of view that comes through in his work—a point of view about life and about people. Incidentally, a good cartoon not only keeps pace with what's going on in the world—it also keeps pace with what's going on in the* art *world. Because, whether editors will admit it or not, what happens in fine art is reflected in what happens in commercial art. Look at a copy of the New Yorker now and compare it with an issue of 25 years ago—and you'll notice a difference in the drawing. As I said earlier, the cartoonist had to spell things out more years ago. Nowadays you can just give an impression of a locale, for instance—you don't have to include every last minute detail. Harold Ross used to insist that a doorknob, for instance, had to be placed just right in a cartoon so the man shown could actually reach it. Nowadays you wouldn't have to be that mathematically correct with your detail. The New Yorker cartoonist is always trying to make a good drawing and frequently tries a number of versions of the same idea in his attempt to come up with the right one. He has to* care, *and the magazine itself* cares—*not all magazines do, by the way. Incidentally the New Yorker doesn't like finishes in the sense of a finished* commercial *drawing. The important thing in the cartoon is the head—usually of the person who's talking. That has to be funny in context—it doesn't have to be grotesque but, rather, it has to belong to the kind of character who would say what is being said in your caption. That's absolutely essential. Everything you know about art—about values, dark against light, design, composition—all of these elements are needed in a good cartoon. I might add, too, that white*

Drawing by Barney Tobey
©1970 The New Yorker Magazine, Inc.

"We had that in school last week."

space is important—it can lead the reader's eye to the important thing in the cartoon.

Q: Have you always worked at home, as you do nowadays?

A: There's no perfect way of working. I've worked in a bull pen at the agency, I've worked in a studio, away from home, with two other cartoonists, I've been in a studio with a commercial artist, and, of course, I've worked at home. I think that home is the best place for me now but you get restless and you get lonely. You realize it would be great to have someone around to get a reaction from occasionally. The cartoonist working alone is making decisions all day long. He asks himself if he should put the eye this *close to the nose or should he put it one hair's breadth farther away. Should he have that figure in the background or* not *have it? Often you wish the editor was next door and could give you a quick opinion. But there are the compensations I mentioned earlier in our conversation.*

Q: A lot of readers are interested in the materials a cartoonist uses. Would you say something about yours?

A: Well, I keep buying the fountain pens that are made for dispensing drawing ink. Somedays my favorite pen doesn't seem to work and then I'll try another one. I sometimes use a 'Mont Blanc' fountain pen which is made in France and costs around $30. This one has a big barrel, by the way. On other occasions I may use an 'Ultraflex'—a German made fountain pen. I do roughs on pads of various sorts—most people use bond paper (8-½ by 11) but I like to work a little larger than that. Part of my fun is in doing the rough—I like to draw and this is part of my happiness. I just use cheap pads. Sometimes I use a light board to transfer a rough to the finished drawing paper and sometimes I make the transfer directly without any mechanical help. It's not that I'm moody or temperamental—it's just that every drawing calls for a different approach. For finishes I use what is ordinary school drawing paper—it can't stand much erasing.

Q: I notice that you often work standing up. What's the reason for that?

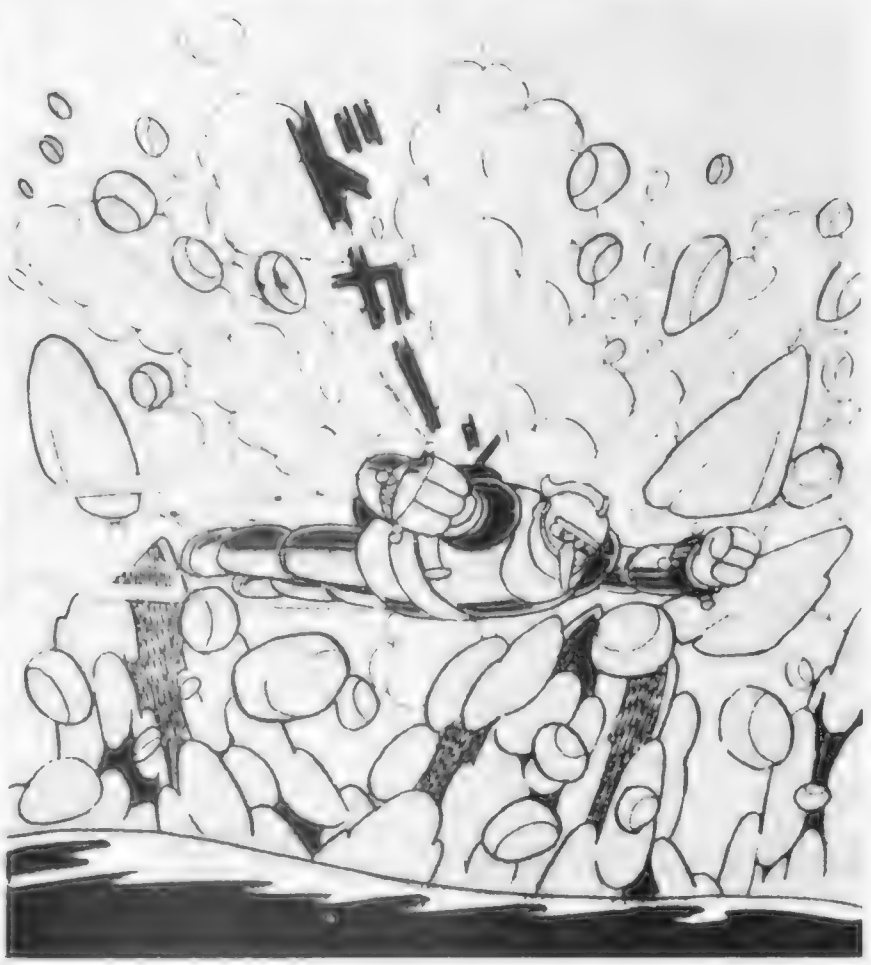
A: I guess it's part of my restlessness. Of course I've worked at a drawing board all my life but nowadays I seem to see the whole cartoon better when I stand up and work on a flat surface. I get more sweep and looseness when I'm standing up and seem to be more cautious and tighter when I sit.

Q: You illustrate children's books too, don't you?

A: Yes—and, incidentally, I think that field is a great outlet for young cartoonists—what with magazine markets declining. I think young cartoonists should try to write their own stories and illustrate them. This way I think they'll have a better chance of selling since well-known cartoonists and illustrators are usually picked to illustrate books which have already been written by somebody else. ●

日本の漫画
COMICS of JAPAN

小野耕世
Kosei Ono



Kosei Ono, who wrote this article about comics in Japan for CARTOONIST PROfiles, photographed in his office at the NHK Broadcasting Center in Tokyo.

CARTOONIST PROfiles is indebted to Mr. Kosei Ono, the director of the English Hour in the Department of Education of the Japan Broadcasting Corporation, for writing, especially for us, this fine article about Japanese Comics since 1945. He has furnished us with the following biographical notes about himself and his work:

"I was born and educated in Tokyo. Since I graduated from the International Christian University of Tokyo, I have been working for NHK—Nippon Hoso Kyokai (Japan Broadcasting Corporation) and, in the Education Department, I am now in charge of the TV-English Conversation Program Series and the radio FM series called "English Hour."

In the series English Hour, we broadcasted a tape interview with Mr. Stan Lee of Marvel Comics last July and presented another tape interview

with Mr. Jud Hurd, editor of this magazine on May 12th, and an interview with Monsieur Claude Moliterni, president of SOCERLID, the art researching organization of France, on June 16th this year.

I am also a collector of foreign comics and a correspondence member in Japan for SOCERLID, and the contributor of a regular article "Introduction to Comics Abroad" for COM *magazine. Inspired by my article in* COM *about Marvel Comics,* SHONEN MAGAZINE MONTHLY *(Kodansha publishes both* WEEKLY *and Monthly version of* SHONEN MAGAZINE*) started publishing the Japanese version of the SPIDER-MAN adventure in its February 1970 issue under the arrangement with Marvel Comics Group.*

SPIDER-MAN comics is entirely re-drawn by a young Japanese cartoonist, Ryoichi Ikegami and SPIDER-MAN becomes a Japanese highschool student living in Tokyo with his aunt. You will be glad to know that the Japanese SPIDER-MAN adventure is a full hundred pages long, a top feature of SMM and quite well received by Japanese readers.

Last year, the Japanese versions of Schul z' PEANUTS books were published. And surprisingly enough, twenty volumes of Peanuts books have sold about a million copies totally! Encouraged by the amazing success of PEANUTS in Japan, the publishers are going to issue a Japanese version of Andy Capp *of Reg Smythe and Johnny Hart's* B.C. *As the matter of fact, I am now translating* B.C. *comics into Japanese for the publishers.*

For the development of Comics of both countries, I believe that further interchange between American and Japanese comicdom should be promoted, and I shall be just too glad if this article will be of some help for the purpose."

By KOSEI ONO

It is said that the history of comic art can be traced back to papyrus pictures and tomb painting of ancient Egypt. As for Japan, the first cartoon strip was, according to art historians, "the picture scroll of animals" drawn in the twelfth and thirteenth centuries by a bishop artist Toba Sojo.

As it will be too complicated to explain the whole history of Japanese comics, I will talk about only postwar (since 1945) comics, particularly junior comics.

Although junior comics had been underestimated as "junk" compared with adult editorial comics, they became more and more powerful until at last they began to encroach upon the field of adult comics in the last few years. Junior comics are now widely read by adults and college students, just like comic books in America.

After the Pacific War, new-look comics were started by a genius cartoonist, Fukujiro Yokoi, who was a pioneer of the full-length "comics novel"—much different from the pre-war "short story" comics in style. He was also the pioneer in the field of science-fiction comics and his major work is the SF comics series

Cover of "Tarzan" book by Fukujiro Yokoi.

"Putcher in Wonderland" (featured in *Shonen Club* magazine from 1947) in which "wonderland" means the far future world of 2947, where a world without borders is established and atomic energy is peacefully used in all corners of the world. A boy named Putcher makes adventurous journeys to the moon, to Mars by atomic-engined space ship, and to the center of the earth where subterranean people are planning to attack the surface world. In the Putcher series, Yokoi introduced a robot boy called Perry, who has mighty strength, a hundred thousand horse power. He was the inspiration of the now-famous Astro Boy.

Another of Yokoi's masterpieces is a trilogy of TARZAN adventures in which Tarzan comes to Japan and America to battle international conspirators who aim to conquer the world by stealing a uranium mine in Africa. (Yokoi's Tarzan comics have nothing to do with Burroughs' story).

Yokoi's work covered a wide range of comics, including adult comics, romance comics, and satirical cartoons. He was one of the most popular cartoonists at that time, and at one time some twenty-seven different magazines featured his comics. His art work was somewhat similar to that of H.M. Bateman, a British cartoonist, but more modern.

To our great regret he died young in 1948, of tuberculosis caused by overwork in the miserable postwar social circumstances.

A cartoonist who was greatly influenced by Yokoi and who inherited his line was young Osamu Tezuka (1926-), creator of the famous Astro Boy, a robot who has the same capacity of 100,000 H.P. as Yokoi's robot Perry. Astro Boy (the original Japanese title was "Mighty Atom") started in the April 1951 issue of Shonen monthly and continued until Shonen discontinued in 1968.

Before he started Astro Boy, Tezuka had already published more than thirty volumes of original comics, including the legendary SF trilogy "The Lost World" "Metropolis" and "The Next World." Each of

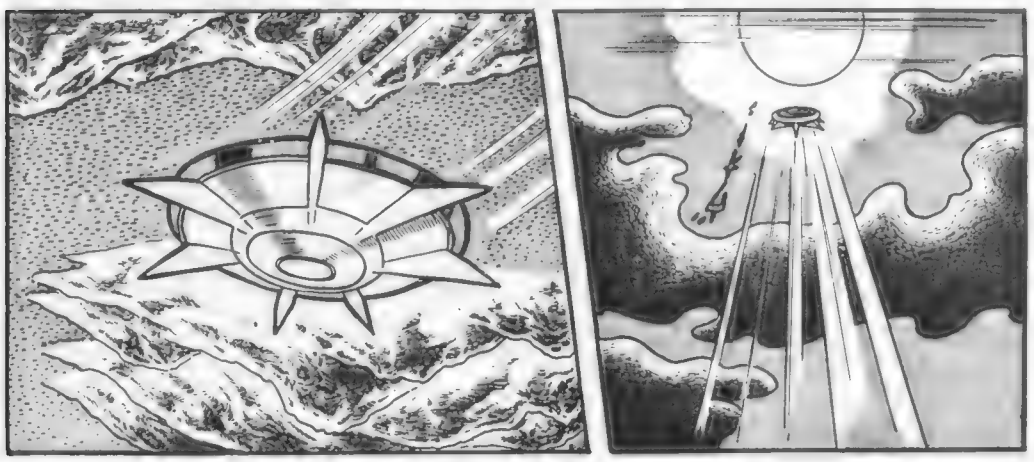
Published by Mushi Pro Shoji Co.

From Tezuka's Science-Fiction Epic 'Phenix'.

Osamu Tezuka in his first film studio.

GIGANTOR in action!

After Kosei Ono completed the accompanying article, he learned that some of the adventures of GIGANTOR, who was so popular with U.S. children on TV a few years back, were about to be released again in paperback form.



from Tezuka's 'Phenix'.

these "novel" like comic books was almost three hundred pages long. Although Yokoi had already introduced cinema techniques into his comics, Tezuka established his own style of cinematographic expression which became almost a basic common method of comics drawing for many cartoonists who came on the scene after Tezuka.

Another great cartoonist who influenced Tezuka greatly was none other than Walt Disney. Tezuka, who had dreamed of making cartoons by himself, studied Disney films thoroughly and learned his technique of film animation. (He saw Snow White more than fifty times and Bambi some eighty times!). As a result of Astro Boy's success, many junior magazines started to feature Tezuka's serial comics. And at last in 1961, using all of his income as the most popular cartoonist for juniors at that time, he built an animation studio, "Mushi Productions," with only six staff members and, to start off, made some experimental short animation films.

With the coming of the TV age in Japan, Mushi Productions started making animated versions of Astro Boy in 1963, which was the very first Japanese attempt at an animation series for TV broadcast. It had far greater success than Tezuka had expected. (During the next four years the production company filmed 200 episodes of Astro Boy, and now it has some 300 working staff members.)

Inspired by the success of Astro Boy, a lot of animation studios were built and competed in making animated versions of comic heroes in junior magazines. One TV animation series which competed with Astro Boy in popularity was "Gigantor" (Original Japanese title: Iron Man No. 28). Gigantor was originally drawn by Mitsuteru Yokoyama (1934-) in Shonen monthly from 1956 to 1965, side by side with Astro Boy, and soon surpassed the robot boy in popularity. The TV films of Astro Boy and Gigantor were bought by American TV networks and welcomed by children. I think Astro Boy

Page from Science-Fiction comic 'Cyborg 009' by Shotaro Ishimori.

was far better made than Gigantor in cinema technique, and the original story of Gigantor was much simpler than that of Astro Boy.

Unfortunately no one can find Gigantor comics anywhere at present and children have almost completely forgotten about Gigantor. Although Tezuka draws the Astro Boy series no more, his complete works of Astro Boy comics are now re-printed and published in a twenty volume uniform edition (each about 250 pages long). Astro Boy is still a quite popular comic hero well received by children and parents.

After Astro Boy, Mushi Productions started its second challenge and made a sixty-minute color animated TV series called Jungle Emperor, which was Tezuka's greatest work ever. Originally published in *Magashonen* monthly magazine from 1951—1955, it is the story of the life and death of a lion prince who learns human language and tries to establish a civilized animal society in the African jungle. This comics "epic" consists of many, many characters—good guys, bad guys, scientists, explorers, adventurers, all of them rush to Africa in search for their ideal. Half corrupted human civilization collides with wild Africa and this adventurous SF drama reveals the secret of the origin of the planet earth in a dream-like mountain in Africa.

Continuing after Tezuka, a new generation of cartoonists came on the scene. One of them was Shot aro Ishimori (1938-), creator of the SF comics "Cyborg 009." Before that, he had drawn various comics dealing with robots, mutants or cyborgs, but "009" is his best SF comic to date. It is the story of a group of nine cyborgs (No. 001 to 009) which battle an interglobal evil organization called Black Ghosts. The Black Ghosts conspire to conquer the whole world, making use of the evil nature of mankind, the power of hate hidden in human nature. Each cyborg member comes from a different part of the world and has a different extraordinary power—001 is a genius "baby" who has an amazing power of telekinesis, 004 is a French girl who can hear the smallest sound, 007 can transform his body structure into any shape, 008 is a negro who is allmighty in water, and 009 is an exjuvenile-delinquent Japanese boy who has various mixed powers. Ishimori began to draw this comics series from 1964 and it is still going on.

The uniqueness of this comic is that Ishimori introduced a group of heroes, not a single hero like Astro Boy or Gigantor. Different characters with different powers make a team and battle together for the peace of the world. It seems like an endless war, because the evil part of

SHOTARO ISHIMORI

human nature is still alive. "Cyborg 009" became a TV animated series and also became a full length picture for theater.

Ishimori, although he inherited the drawing technique of Tezuka, has a much more modern and off-beat touch in expressing his ideas in comics. He now has surpassed Tezuka in popularity and to our surprise,with his six assistants, Ishimori draws some 450 pages of comics every month for various magazines including adult magazines, not to mention junior magazines. He is possibly the busiest cartoonist in Japan. He gets his popularity also by his slapstick gag cartoons, romance comics and samurai comics besides the SF category. He is an idol of young would-be cartoonists.

In Autumn 1964, an entirely new kind of comics came out with the publication of a new comics monthly magazine *GARO*. Although subtitled as "junior magazine", *GARO* deals with not always "humorous" comics but it presents mainly "serious" comics. A great historical comics epic "Kamui Story" is its top feature serial comic drawn by Sampei Shirato (1932-).

Before *GARO* started, Shirato had already published a very long, seventeen-volume comics epic "Kage-maru Story" in 1959-1962. This long comic is a story of the struggle of the people to survive under the strong pressure of the ruling class during some 450 years before feudal Japan. The main character Kage-maru is a revolutionist who leads people in search for eternal freedom. This anti-establishment comic became an underground classic and is recently re-issued in deluxe nine-volume edition—each book is 400 pages long.

Shirato's "Kamui Story" is a modern sequel to "Kage-maru Story". A young rebel called Kamui was born as a son of the family who belongs to the lowest class of the feudal Tokugawa era of Japan (about 200 years before). Kamui fights his battle against the establishment to realize a world without classes, without prejudice. It is really a tough battle for him. This long complicated comic—actually the longest one in the history of comics in Japan—is still continued in *GARO* as its top feature, and after drawing some five thousand pages, the author Shirato says that he himself does not know when the story will end.

The characteristic point of his works is the fact that there are a lot of violent and cruel scenes drawn with an extremely strong touch. Shirato believes that the history of the people has been written by blood and violence in his works to be in touch with realism. Although his comics consist of more than one hundred various characters, most of them, both good guys and bad guys, miserably die in the story, reflecting Shirato's philosophy. Yes, above all, his comics have some "philosophy" and that is the reason why his works have won sweeping popularity among adults, particularly college students. Sometimes all of the characters die in his story. It seems to me that a real main character of his comics is not human characters but history itself. He writes history of his own interpretation using the style of comics.

Influenced by Shirato's smashing success, a lot of cartoonists tried to introduce violent scenes into their comics but did not always succeed. It is obvious that violence just for kicks could not catch readers for a long time.

Fortunately we have no comics code here in Japan. I am afraid most of Japanese comics, without mentioning Shirato's works, would never be approved by CCA of America!

Having Shirato as its main cartoonist, GARO edited and published by only two staff members, cut its way and occupied a unique position in our comics field as a kind of underground, radical comic magazine. Recently *GARO* is printing different comics, which have no usual story but are a collage of various psychedelic images originated from the young cartoonists' inner world.

Following *GARO,* Mushi Pro Shoji Company, headed by Osamu Tezuka, started publishing a new comic magazine called *COM* in December 1966. From its first issue, Tezuka started his new tour de force comics epic "Phenix". It is a milestone of his SF comics dealing with the birth and death of mankind and the entire universe. The story swings like a time machine, from a prehistoric age to the far future of a whole galaxy. In the background of this epic exists a phenix, a bird with eternal life, and she has watched every behavior of the human race from the beginning of time with her tender eyes. The main theme of this comic is "life" in the universe. In another word, this is a cartoonist's exploit about the mystery of life, and the mystery of the whole universe.

It may remind you of such SF masterpieces as Arthur C. Clarke's *Childhood's End* or 2001:*Space Odyssey* and of oriental thought on life, Zen buddhism.

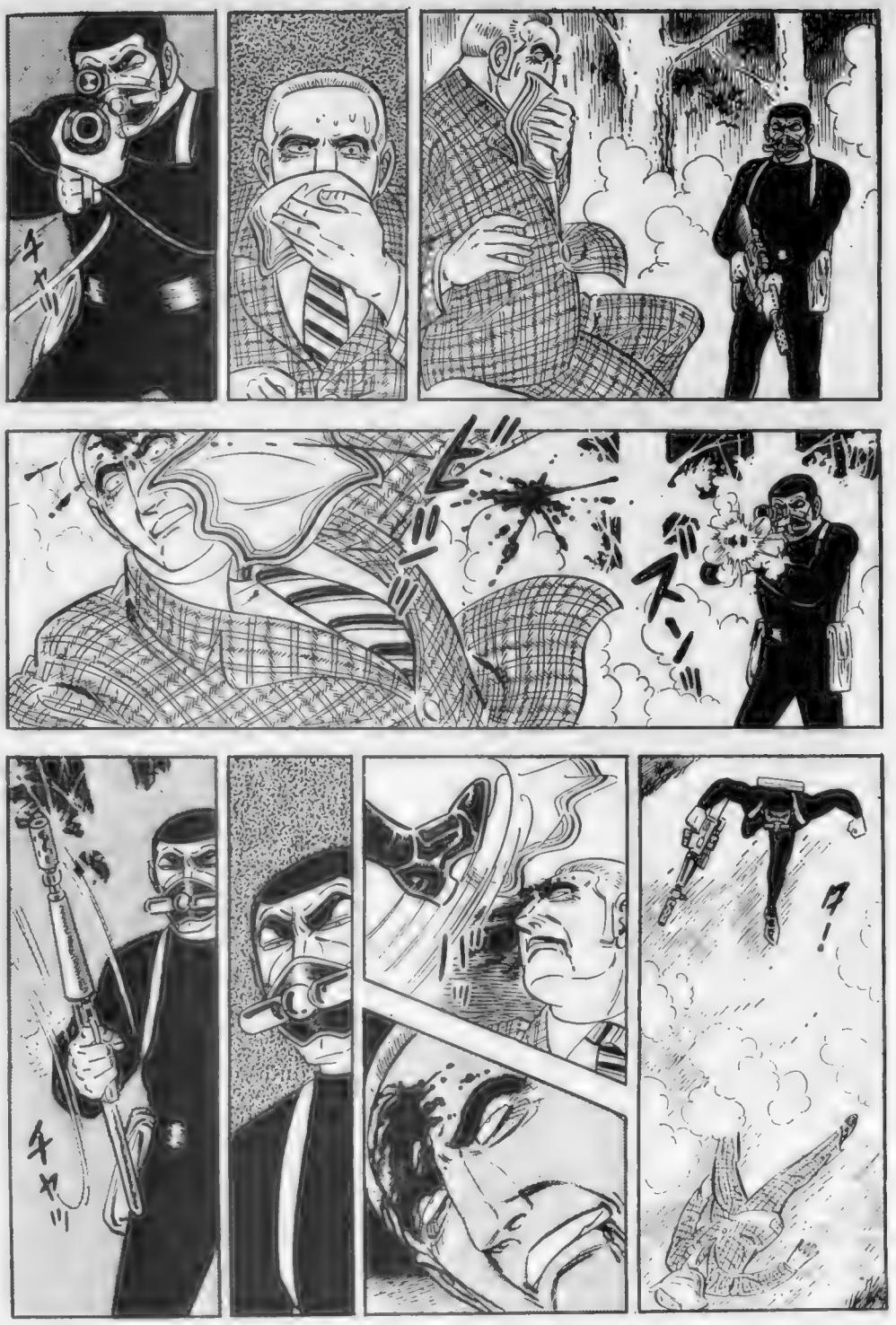
COM is a magazine of comics proper and it has a lot of pages for comics fans and for the training of would-be cartoonists. And at the same time, *COM* organizes groups of comic fans and extends help to their development. According to *COM*'s research, we have about five hundred

comics fan groups throughout Japan. Each of them has its own fanzine and most of fan members are young teens. (By the way, we have about one hundred science fiction fan groups here).

It is amazing that Tezuka has kept his popularity as one of the top ranking cartoonists for the past twenty five years in the field of Japanese junior comics where there has been keen competition, ups and downs of cartoonists.

Led by Tezuka's never-stopping passion to be the first runner in the field, Mushi Productions has started making different animation films. Last year, they produced a full-length animated film called "A thousand and one nights" for theater. It was an erotic adult film of Arabian nights and this picture, with a lot of pleasant erotic scenes, made a great box office success both in Japan and abroad. Inspired by its success, Mushi Productions is now making another adult animation film "Cleopatra", which will be released in August.

Soon after the cartoonist Sampei Shirato, came Takao Saito (1936-). Greatly influenced by the action films by Akira Kurosawa, a world famous film director of *Rashomon, Seven Samurai* and *Yojimbo,* Saito has drawn various adventure comics introducing Kurosawa-like realism and film-like continuity into his drawing technique. What made him the most popular in the realistic comics is his samurai swordman comics series called "Muyo-no-suke", which he started in 1967 in *SHONEN MAGAZINE WEEKLY.* Muyo-no-suke is the name of a free-lance samurai bounty hunter. He is an one eyed lone wolf and has his own different way of looking at things. His behavior, based upon his credo, sometimes comes in conflict with the way of the usual samurai who has a master. With the result, he has to battle them. The name "Muyo-no-suke" means useless guy, and he is scornfully called "useless dog". He has no master, no relative, no friend, no nothing . . . just alone.



'Golgo 13' by Saito from BIG COMICS Magazine.

The only thing he can rely upon is his own remarkable skill in using a sword. Although this series ended this March, the nihilistic character of the lonely samurai greatly appealed to comic fans.

Saito is now catching on with his new comics series "GOLGO THIRTEEN" featured in a bi-weekly comics magazine called *BIG COMICS.* GOLGO 13 is a kind of code name of an international professional killer, who is sometimes called Mister Togo. No one knows his background. The only thing they know is that he is the most expensive, but the most skillful professional in the field. He appears in every part of the world. He works for the western world one time and, for the eastern world another time. To him, there is no politics. He speaks little and uses his gun quietly. There was still a little touch of sentimentalism in Muyo-no-suke comics. But Golgo 13 has no touch of sentimentalism. Possibly he

is the most nihilistic character Japanese comics have ever had. Golgo 13 comics are well received by adult white collar readers who feel desperate frustration in every day routine work.

Saito is also known as the first Japanese cartoonist who has introduced the so called production system of drawing comics. Usually in Japan, cartoon drawing has been strictly personal work. A few cartoonists have employed assistant artists to help drawing. But Saito made it almost a rule to produce comics by group work. In Saito Productions, just like comic book production of America, some script writers, pencilers and inkers work together. One artist draws characters while other draws background scenes. Recently, because of the shortage of experienced artists, Saito built a training institute for young artists in his production.

He is one of the highest paid cartoonists in Japan. Last year an American company asked Saito for the reprint right of Muyo-no-suke comics for an American magazine. But Saito turned it down, because he did not agree with the conditions they proposed.

By the way, we have no syndication system here in Japan. The copyright for comics usually belongs to the cartoonist. When the cartoonist dies, his comics and characters die at the same time.

Generally speaking about the present situation of Japanese comic field, the modern Japanese children are flooded with comics; on television and in boys', girls' and even adult weekly and monthly magazines. An average child, according to the survey conducted by the Ministry of Education last year, is watching cartoons on television two hours and thirty minutes a day which take up most of the child's after school hours. The survey also revealed that an average child reads seven and a half weekly comic magazines each week. And there are children who read over thirty of these books a week. The common practice among the children is to swap books after reading them with friends. It has also become a popular practice today to provide cartoon magazines in the waiting rooms of barbers, banks, clinics, dentists and even restaurants and coffee shops.

As I mentioned in the beginning of this article, children are not the only ones that take to comics, but grown-ups, especially university students . . . are also eager readers of comic books. This was typically shown at Tokyo University where the extreme leftist students barricaded themselves in Yasuda Hall, the main part of the university. Afterwards, the authorities found more comic books and magazines—particularly the copies of SHONEN MAGAZINE WEEKLY and GARO—than anything else.

It has also become a common sight to see students reading comic magazines in trains and buses. Perhaps, we could say without hesitation that students are the main subscribers to the numerous comics weekly and bi-weekly magazines.

This fantastic comics boom results in the keenest competition among comic book publishers and cartoonists they've ever had.

Besides the two quality comics-proper magazines: *GARO* and *COM,* there are some fifty weekly and bi-weekly comic magazines for adults and young adults, and about ten weekly and bi-weekly junior magazines. Among them, the most popular one is, without doubt, *SHONEN MAGAZINE WEEKLY.* Published by Kodansha, it sells really more than a million copies every week.

And the most popular comics series in the magazine is "Joe for Tomorrow", drawn by Tetsuya Chiba. It is a story of a young professional boxer who constantly contends with the strong rivalry of another young boxer, Rikiishi. For Joe, his "tomorrow" was to defeat his arch-rival Rikiishi and at last he got the chance to have a match with Rikiishi. The toughest and longest death battle in Japanese comics was on from last December to February 1970 issues of *SHONEN MAGAZINE.* Finally, Joe lost! But the winner Rikiishi died soon after the fight.

The readers' reaction to the sudden death of Joe's rival was just fantastic! Thousands of letters, telegrams and phone calls from fans came to the editors regretting his death. With the result, the editors had to hold the real funeral ceremony of Rikiishi in the hall of Kodansha building on March 24. More than 700 people—children, students and reporters—gathered there to mourn the death of the fictitious hero. It was really a great ceremony which symbolized the present comics boom of Japan. Soon after this happening, Mushi Production started making a TV animation series of "Joe for Tomorrow" and now the series is one of the most popular TV cartoon programs.

Not only various comic magazines, but also a lot of hard cover and soft cover comic books are published. Among them are "Complete Works of Osamu Tezuka" (soft cover edition. Thirty volumes have already published and not yet completed), the hard cover edition of "Selected Works of Shotaro Ishimori" and sixteen deluxe volumes of "Selected Works of Sampei Shirato." A publishing company published fifteen volumes of hard cover anthology of "Masterpieces of Contemporary Japanese Comics" and they are well received by adults just like books by famous novelists.

In this article, to make the matter simple and easy to be understood, I had to omit many other talented cartoonists and marvelous comics of Japan. I hope you can get some idea about the Japanese comic field in this brief explanation. ●

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Nostalgic Portraits

We're indebted this issue to Emidio (Mike) Angelo for doing four nostalgic portraits of great cartoonists of the past for CARTOONIST PROfiles. As you will notice, we have included a cartoon by each of the four greats. Mike Angelo spends a great deal of time painting these days and producing experimental films, but his cartoon career encompassed everything from major magazine gag cartoons, to syndicated panels, to authorship of cartoon books, to editorial cartooning for major newspapers.

The cartoon that sent Tweed to prison.

HARPER'S WEEKLY
JOURNAL OF CIVILIZATION
Vol. XX.—No. 1018.] NEW YORK, SATURDAY, JULY 1, 1876. [WITH A SUPPLEMENT.
POLITICAL "CAPITAL."
IT HAS BLOWN OVER
WANTED REFORMERS OF THE TAMMANY CLASS
WANTED REFORMERS EDUCATED IN THE TAMMANY HALL SCHOOL OF REFORM.
REFORMED THIEVES WANTED TO TAKE CARE OF THE PEOPLE'S MONEY.
REWARD AND NO QUESTIONS ASKED.
ANYBODY WHO WILL BRING A FEW PLUNDERERS OF THE STATE TO JUSTICE (!) WILL BE REWARDED BY THE HIGHEST OFFICES IN THE GIFT OF THE PEOPLE
G.D. LORD CONVICTED, ONE OF THE CANAL RING.
TAMMANY HALL SCHOOL OF REFORM. SCHOLARS WANTED FOR REFORMERS.
REWARD TO THOSE THAT HAVE ASSOCIATED WITH THIEVES, AND GIVE STATE EVIDENCE.
REWARD TO ALL PUBLIC THIEVES WHO HAVE ENOUGH AND CAN STOP OTHERS FROM CHEATING AND STEALING.
THEY WILL BE REWARDED BY HONORABLE POSITIONS AND FAT OFFICES.
IT TAKES A THIEF OR ONE WHO HAS ASSOCIATED WITH THIEVES TO CATCH A THIEF.
TWEED-LE-DEE AND TILDEN-DUM.
BOSTON TWEED. "If all the people want is to have somebody arrested, I'll have you plunderers convicted. You will be allowed to escape; nobody will be hurt; and then TILDEN will go to the White House, and I to Albany as Governor."

Cartoon by Thomas Nast

THOS. NAST

Cartoon by Rollin Kirby

ROLLIN KIRBY

OSCAR CESARE

Cartoon by Oscar Cesare

Cartoon by Boardman Robinson

EUROPE, 1916

Emidio Angelo

BOARDMAN ROBINSON

Cartoonist for abc NEWS

We're always interested in telling our readers about new areas where cartoonists have found a market for their work. BILL LIGNANTE, who has drawn such newspaper strips as 'Ozark Ike', comic books such as 'The Phantom', who has been involved in many other newspaper features, and who has done much TV layout work for Hanna-Barbera, has been devoting a great deal of time in the past few years to sketching in courtrooms where photographers are not permitted. These sketches appear on ABC TV News Programs. In the following article by Bill, he tells some of his thoughts about the Manson trial which he has been covering since its beginning. The sketches we've included here were done on the spot and under very difficult conditions.

By BILL LIGNANTE

BILL LIGNANTE

I have been covering trials for ABC-TV network news as a courtroom illustrator for two years. Trials for a capital offense, particularly murder, are extremely serious and formal. When a murder trial gets world-wide publicity such as the Tate-La Bianca case, starring Charles Manson and three of his so-called family, that seriousness is magnified 100 times. I'm sure most people have read some of the details in the press. However, even the most serious of courtroom proceedings has its light side.

The twelve members of the jury and five alternates are very conscientious people. They were selected from among 204 citizens of the county of Los Angeles. The selection took a period of five weeks. There were six alternates until juror #11 became ill and was excused...which is why there are alternates in the first place. These people will have been locked up for a period of at least seven months by the time the trial is over (I'm guessing). They are allowed visitors on weekends but are strictly guarded at all times. The outcome of the trial depends on them only considering testimony heard in the courtroom. To overcome the boredom that most certainly is a part of their daily lives, jurors #1, 3, 5 and 7 have developed obvious little characteristics which are worth noting. It is fun to watch them as

Here is Lignante's sketch of the Manson jury to which he refers in his story.

they enter court each day. Lady juror #1 who started the trial with jet black hair in a feather cut suddenly became a redhead with an upsweep and a pony tail...then just as suddenly became a blonde with kind of a pageboy hairdo. It was fun for three months to watch which she would be from day to day. Excited muttering was heard from the press section just recently when a fourth wig appeared on lady juror #1. This one was snow white and also a feather cut. The arrival of this fourth wig among all the blood chilling testimony was a most appreciated comedy relief. We thank juror #1. She is, by the way, actually a redhead. We took a poll among the members of the press to determine this fact. The pony tail was fake. Let me say here that most of the fifty members of the press are old friends...having covered many trials together. Everytime there's a new trial, it's like a fraternity reunion.

Male juror #3, who is also a redhead, has well groomed longish hair and generous sideburns. He also possesses a magnificent red mustache. About two months after the trial started, the mustache vanished. It grew and vanished two more times to date. As if in jealous competition, male juror #7 also displaying a beautifully trimmed black lip deco-

ration, shaved it off...and went #3 one better. His nicely groomed pompadour haircomb became a mod, flatly combed-forward type affair. This action on the part of #7 immediately received disapproving head shakes from the press. Consequently, his transformation only lasted a few days. At this writing, jurors #3 and 7 have returned to their original appearance and #1 is wearing her white feathered wig. Now for juror #5, a TWA secretary. She started out with an attractive straight grey upswept wig. Miraculously, after six weeks, the wig became a curly, blonde-streaked, almost Shirley Temple type adornment. The fun here was to watch it gradually grow limp and then spring to life again. One mystery remains, however. What color hair does lady juror #5 really have? The odds are she's bald and we'll never find out. It's a funny thing, we've never spoken to any of the jurors (it's forbidden) yet, the winks, the smiles and the nods have established a warm relationship which, I suppose, only goes to prove people should keep their mouths shut and smile at each other more and the world might be a happier place in which to live.

I was going to end with that line because it's covered with pearls of wisdom, but I'm not. I've got to

The captions for all these sketches were written by Bill Lignante.

The trial is just a circus to these 'nice kids'. They have hand signals all their own.

'Tex' Watson on the day he was returned to Los Angeles from Texas. He saw me start to draw him and posed.

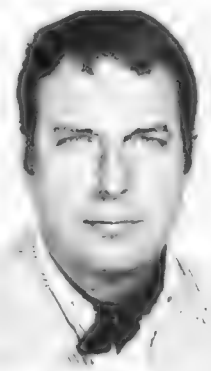
tell this other funny bit. It concerns Ann and Elaine, the two policewomen who manipulate delicate fingers over the anatomy of all female visitors to the courtroom. Yeah, they search them good. The ladies must raise their dresses as part of the procedure. A shocking experience to most of the women too. Imagine when the shock reverses itself though. How would you feel if you were

My most recent drawing of Manson sans beard and with a Tarzan-like haircut. He enjoyed being sketched and struck this pose for me.

a woman police officer performing your duty and searching a potential woman visitor to the courtroom and it turned out to be a *man!* Oh, yes! It happened!...and it happened the other way around. One male officer was conducting a search on a male visitor and found out he had hold of a woman. To relate all the little funnies that have occurred would take another thousand words. I'll just mention that, in comparison, the security on this trial is far less rigid than the Sirhan Sirhan trial.

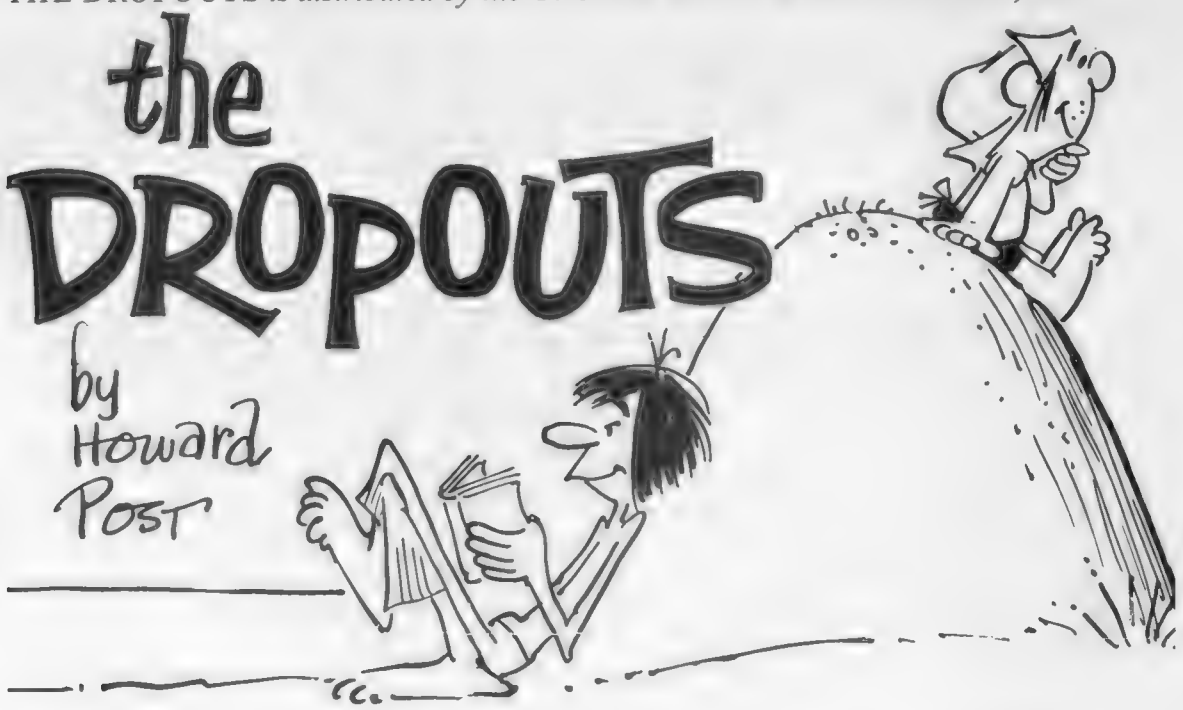
I'm going to end this blabbering with a plug. When the trial is over, (and how can you help but know about it) if you want to get the *real in-depth* report on the Charles Manson case, pick up a copy of the book written by my partner, George Bishop, entitled "Witness to Evil". George has been in the courtroom along with myself every day since the trial started. He has done a hell of a job of reporting. The book will display a number of my drawings and is being published by Nash Publishing of Beverly Hills.

Oh, one more thing. If I'm ever on trial for murder, I sure wouldn't let my attorney allow an undertaker on the jury. That's a *dead* giveaway. Yeah! You guessed it...juror #12 is an undertaker. ●



BILL WORDHAM, the ABC TV newscaster who works with Lignante on the trial.

THE DROPOUTS is distributed by the UNITED FEATURE SYNDICATE, INC.



We think the aspiring cartoonist, as well as the rest of us already in the field, can profit from this conversation with HOWARD POST, the creator of 'THE DROPOUTS' for the United Feature Syndicate. We say this because he tells of the variety of experiences in art and cartooning which he had before coming up with his popular feature. From his earliest years he wrote and drew constantly. Starting with training in serious art, he first went into the animation field at the bottom of the ladder, from there spent a number of years in comic book land, then returned as production head of a large animation studio, with administrative as well as artistic responsibilities. Even during his comic book years he was also writing, doing storyboards, music, etc., for several animation studios. Because of the fact that the foreign market is so important to the animation business, he developed the ability to make his cartoons of general appeal around the world. This fact has made 'The Dropouts' (in translation) a popular feature with European comic magazines, as well as with readers of U.S. newspapers.

HOWARD POST

Photos with this story by JIM RUTH

THE DROPOUTS

BARBARA, THE BEAUTIFUL PERSON... ALF SAYS THAT FOR YOU HE WOULD CLIMB THE HIGHEST MOUNTAINS...
...CROSS THE BURNING SANDS, AND SAIL THE SEVEN SEAS...
ANY MESSAGE?
BON VOYAGE
4-2
© 1970 by United Feature Syndicate, Inc.
POST

Here Sandy is doing a Cyrano bit—he's speaking for Alf who claims to be very shy about this particular girl.

Q: I recall your saying that 'The Dropouts' was the fourth comic strip which you had submitted to the syndicates. Would you say something about how it was developed?

A: Well, I had had an enthusiasm for anthropology, spent a lot of time speculating about what Neanderthal man looked like, and began to reconstruct a great many skulls, faces, features and bodies of prehistoric men for my own entertainment. These early men had solid taboos against delineating themselves so I began projecting what they *might* have looked like. There are silhouettes of them available but we're not really sure of their appearance. I guess I spent a year working on a lot of these sketches. Finally, an old friend of mine, John Prentice (Rip Kirby) said, "Why don't you make a strip out of those characters?" I followed his suggestion and took the results to a couple of the syndicates. They said the strip was good but that narrative adventure strips weren't selling well. I had shown them a week of finished drawings, three weeks more of pencils, and projected copy indicating where the story was going and I called it 'Anthro'—meaning man. It was to be a story of the struggle for survival, 50 or 60-thousand years ago—drawn in a realistic style but with some humor. You can reproduce a sample of it along with our conversation. Well—to get to the point—I was driving home from New York to New Jersey—on the day 'Anthro' was rejected—and I was very angry. I was saying to myself, "I'm a *humorist*—I've been doing humor for years—why the hell don't I do a real *humor* strip." As a result 'The Dropouts' was conceived in the car and, at the end of the 45-minute drive home, I had about 6 gags for the projected new strip. The next day I really had to start digging in—and I worked on the idea for 2 or 3 weeks to the exclusion of everything else. I must have run through at least 30 different characters before I decided on the proper ones for the type of humor I had in mind. Incidentally, during this time I did take 'Anthro' over to National Periodical Publications and showed it to Carmine Infantino, their editorial director, who liked it immediately and gave me some assignments on it. I guess it ran for something like a year and a half. It drew a lot of mail from an intellectual readership and I recall getting one letter from an anthropology professor who wrote, "I find it entertaining, well-drawn, and not bad anthropology." Little did he know how much sweat had gone into the experimentation with my prehistoric people. I did both the writing and the drawing on 'Anthro' and I do both on 'The Dropouts.' The lettering on both strips was, and is, done by the well-known Ben Oda.

Q: Do you use some of the same methods for stimulating idea production that most cartoonists do?

A: Yes—I thumb through every

THE DROPOUTS

The characters in THE DROPOUTS don't have to be isolated on their little island all the time—they sometimes meet other characters on a peninsula or other watery location.

ANTHRO TAKES DOWN THE CARCASS— AND NE-AHN DISMOUNTS, RAISING LART TO THE HORSE'S BACK...

THERE, LITTLE HUNTER! THIS SHALL BE ***YOUR*** PLACE ON OUR VOYAGE... NOW ***YOU*** WILL ***WALK FASTER*** THAN ***ANY*** OF US!

DO NOT FEAR...

...I SHALL ***WAIT*** FOR YOU TO CATCH UP...

ALREADY HE CALLS ***US*** SLOW!

ANTHRO CUTS THE MEAT INTO LONG STRIPS AND SMOKES THEM OVER THE SLOW FLAME... SOON THEY WILL BE GOOD PORTABLE FOOD FOR THE LONG TREK.

DAYS LATER ALL IS READY... SUPPLIES, SKINS, WEAPON HEADS ARE PACKED AND LOADED ONTO THE HORSE...

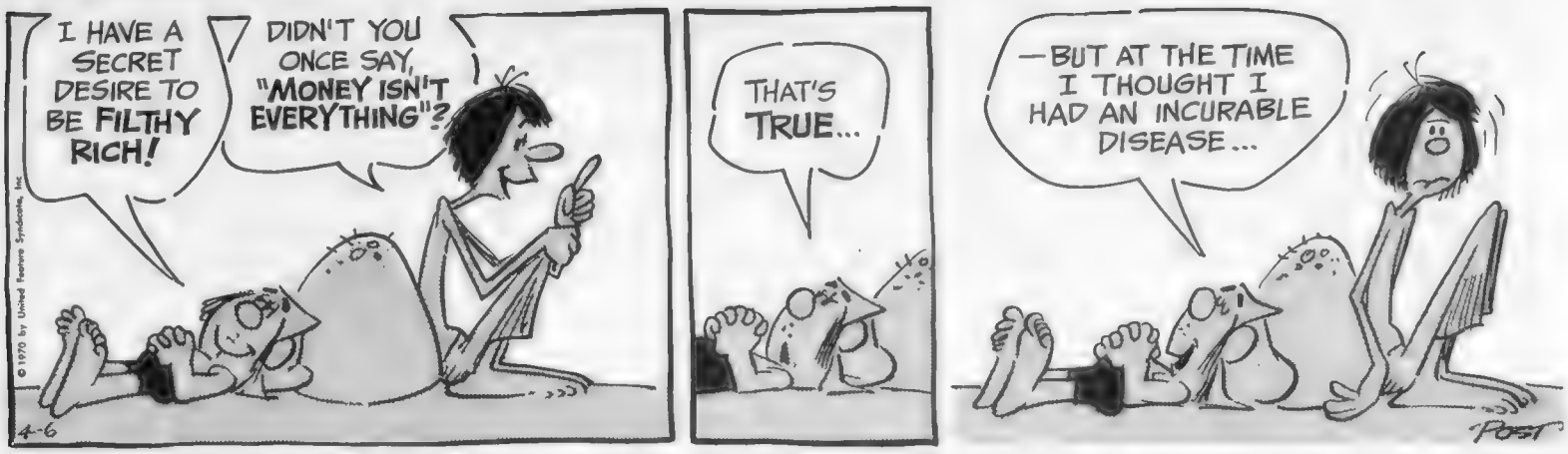
LEAVE ROOM FOR ***ME,*** ANTHRO!

THERE ***IS*** AMPLE ROOM! YOU ARE OUR SMALLEST PACKAGE!

AT LAST THE DAY ARRIVES... THE FAMILY PICKS UP THEIR BUNDLES, LEAVES THEIR CAVE-HOME OF MANY YEARS... AND BEGINS THE LONG WALK SOUTH...

22

THE DROPOUTS


I HAVE A SECRET DESIRE TO BE FILTHY RICH!
DIDN'T YOU ONCE SAY, "MONEY ISN'T EVERYTHING"?
THAT'S TRUE...
—BUT AT THE TIME I THOUGHT I HAD AN INCURABLE DISEASE...
© 1970 by United Feature Syndicate, Inc.
4-6
POST

One of a series of psychiatry-type gags in which the diminutive Sandy is in need of counsel and Alf puts himself in the position of the psychiatrist.

magazine in sight and I may come across some subjects which will interest me. You may recall that Ernie (Nancy) Bushmiller—when he's uptight for material, is reputed to go through a Sears catalogue and come up with a dozen 'prop' gags. In addition, I get some inspiration from watching TV in leisure time. Incidentally, I've had subjects come back at me via that medium—at least it seems as though a TV comic may occasionally have picked up a few gags of mine from the L.A. Times. I try to jot down a subject which TV has suggested to me—if something really turns me on. Another way of producing ideas sometimes is the familiar process of 'snowballing'—where you write down subjects, or sketch interesting props or unusual visual situations involving your characters, and then take them from there. You may put down a key word or key sketch which will later suggest some exploitable humor—a *sequence* of gags, for instance. I remember I had the key word 'Toll Bridge' recently, and the idea of two guys on a desert island setting up a toll bridge suggested such a sequence. I do all my own gags nowadays—some time ago I used to buy some, and I tried having bull sessions with a writer, but it took so much time in adjustment that I decided I'd be better off writing my own material. By the way, I write about four gags to one that I use immediately—the others go into the hopper. Later on I may come up with an idea that marries well with one of these extra ideas and I'll be able to salvage a gag.

Q: Readers are always interested in hearing how a cartoonist got to his present position in the field. Would you give us a rundown on your background?

A: Sure. I guess I've always loved the outdoors and nature so it was natural that my first drawings were animals—I drew them all—horses, lions, tigers, bears, gorillas, etc. This was in the days when TV wasn't that prevalent, and other media weren't crashing in on you, so I did these animal drawings as a source of entertainment. I tried to draw as realistically as I could—I hadn't gotten hooked by cartooning at that point—and I'd always do a story along with my pictures, involving some hero type, like Tarzan, swinging through the trees or being trapped by a horde of gorillas. Incidentally, I grew up in New York City, lived near the Bronx Zoo, and spent a lot of time there. Some of the neighbor kids and I would take hikes through the woods and sneak up to the back gate of the zoo where we'd try to get in free on pay day. The zoo was pretty well surrounded by barbed-wire so it was quite a trick but I'm not at liberty to disclose how we did it because kids are probably still doing what we did. While we're talking about the early days, I want to add that I never separated writing from drawing—I would always draw a story. For instance, I might start

THE DROPOUTS

SANDY—YOU'RE ONE OF THE FEW PEOPLE I KNOW...
—WHO REALLY CARRIED OUT HIS NEW YEAR'S RESOLUTION.
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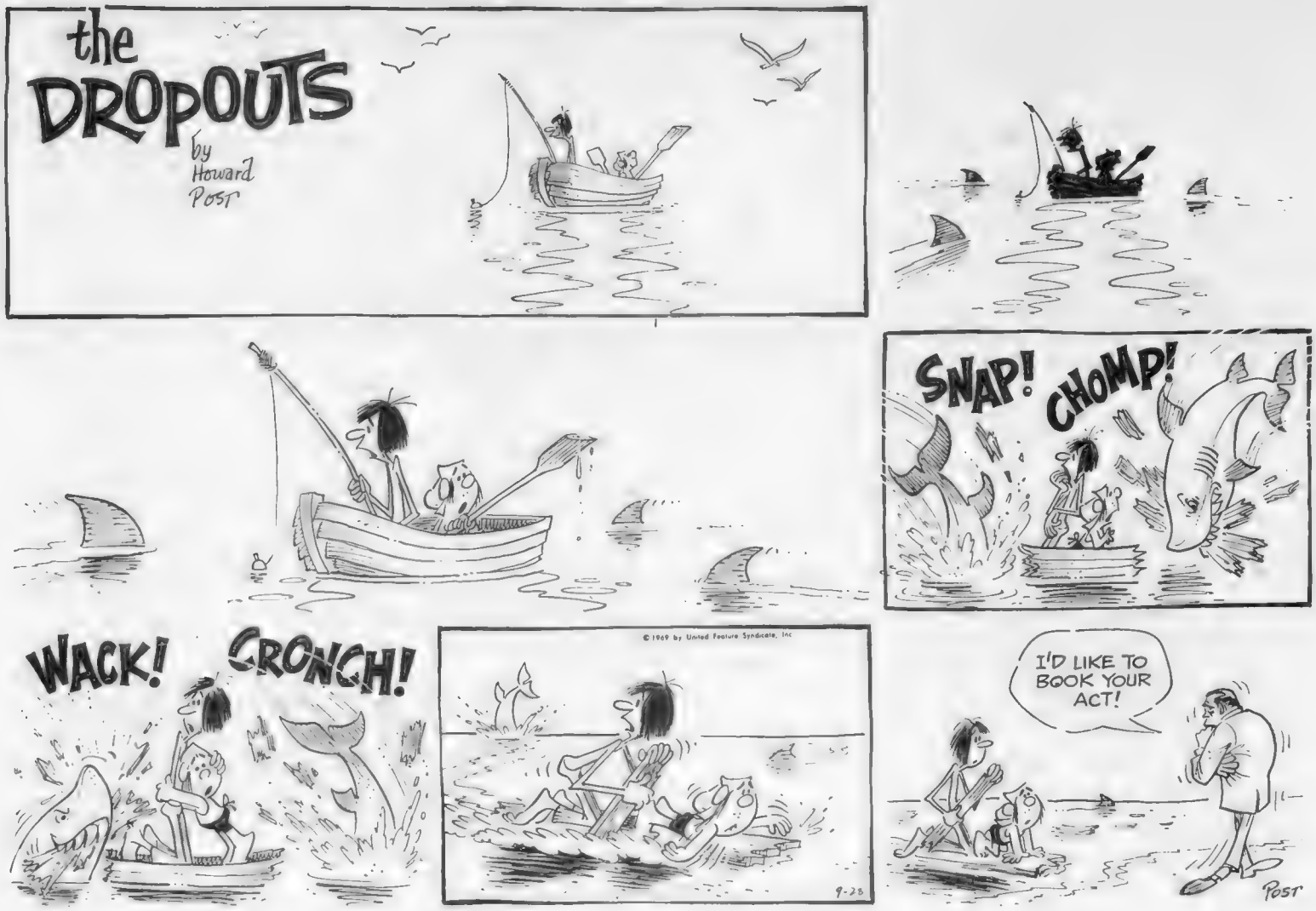
POST

A DROPOUTS Sunday Page



out drawing a complete aircraft carrier—then I'd put in some planes and show them in a dive. Next I'd take an eraser and demolish part of the aircraft carrier. Or I might erase further, later on, and sink the aircraft carrier entirely. In effect, I was drawing a sequence but all on one page. This probably was sort of a preview of my later career in animation, because if I had photographed these various stages in my drawings, one by one, I'd have had a little animated film.

Q: What came next in your art career?

A: In junior high school I took a test and was admitted to the High School of Music & Art, one of the special high schools in New York City. Going to that school is one of the most magnificent experiences I can remember—we covered the whole spectrum of art—even architecture and industrial design—all of which I found tremendously stimulating. And there was a marvelous level of professionalism among many of the students. Walt Disney's Fantasia was rampant at this time, I began to get enthusiastic about Disney, and I started to concentrate on cartooning by the time I graduated from high school in 1943. At this point something happened in my family and somebody had to earn something and fast—there were three people besides myself to support. I had been taking a course at night in animation, at a private school, so I went over to Paramount, which was then called 'Famous Studios', and got a job in-betweening. After a time I was doing the work of an assistant animator, but my pay remained the same and it wasn't enough to enable me to take care of the family. Luckily I met somebody who was producing comic books and showed him some samples which he liked well enough to give me a check, of an unbelievable sum, in advance. So unbelievable, to me, that I went right to the bank and was delighted to find that they cashed it. So I left Paramount and stayed in the comic book field for years. Eventually I returned to take charge of operations at the studio—20 years later. I did comic book work for National Periodical Publications—some humorous and some straight—did humor for Timely, Casper, and Hot Stuff, and Spooky, and Wendy for Harvey, etc. With the exception of the Harvey work, I did the complete job on these various comic books—penciling, inking, writing. Exclusive of the lettering, I should add. I did much of the writing on the Harvey books too.

Q: When you came back to Paramount after 20 years, you took charge

of their operations, didn't you? And how did that come about?

A: Well, during my comic book years, I had also been writing a great deal of animation for TV for King Features, and had been writing scripts, drawing storyboards, etc., for Paramount. I'd even been including timing and music information although those things weren't called for particularly. Then, at the demise of the previous boss at Paramount, there was a competition to determine his successor. Since I had done quite a lot of assistant-animation and a great deal of writing, I made a presentation and got the job. I had to run the entire outfit and the duties included the creation of additional characters, the purchase of other characters from additional writers, the purchasing of scripts, the development of scripts into storyboards, the development of those storyboards into actual animation, the arrangement of music, the direction of actors and actresses who did the voices, etc. This directing experience helped me a great deal, incidentally, because, in a comic strip, you have to act with, and direct your characters in order to motivate them into the proper expressions. On top of everything else, I had the administration of 40 people and outside processors to tend to, and the budget for all this to wrestle with.

Q: Can you say something about your work habits?

A: I'm not a 9-to-5 person, unless you mean 9 in the evening until 5 in the morning. As a rule, I don't get started on ideas till I get a sense of real and total isolation—and that's hard for me to do when I know everybody's running around and doing their thing and things are happening. So, In terms of writing, I've found that I do produce more from late evening till the wee hours. Drawing I can do anytime. Although my work schedule is random, it's within somewhat of an organized structure. Often the day begins with the kids waking me up, after which I make some furtive attempts at getting in the direction of work. I go through my morning coffee and the newspaper, stagger down to the studio, and then start conjuring that isolation which is so productive in my case. Once that is established I can write—so you see I do *some* writing during the day. If you include the coloring of the Sunday page and the benday screening of the dailies, the art work for the complete week normally takes me 2-½ to 3 days. I use the other 2 or 3 days to produce the writing for that week. And I like to keep to a 5-day week—I think I owe that to my family. On a Saturday or a Sunday, if I'm having a lot of fun, I'll keep on having the fun. But if there's nothing particular happening, I may sit down and work if I feel like it, because I enjoy working. By the way, occasionally I find it therapeutic to work around the clock for a complete day.

Howard Post *Photo by Jim Ruth*

Q: Can we talk about 'The Dropouts' a little?

A: The original premise was based on the idea of two guys cast away on a desert island—these guys weren't dropouts of their own volition, in terms of the common societal definition—they just were *pushed* out. You see they got a great bargain on a boat, and they bought some very inexpensive charts at a big discount, and this combination managed to get them castaway on a desert island. The material itself is based upon the foibles of two people trying to create this world in miniature. You can't escape the human tendency to build a structural society—so I try to show their world—a world in microcosm —and how they structure it. I try to show how difficult it is for two people to get along and how easy it can be at other times. All of this material

HAVE YOU BEEN AT SEA A LONG TIME, CAPTAIN BLIGHT?
30 YEARS —MAN AND BOY.
—IF IT WEREN'T FOR MY MANY YEARS OF SEA-MANSHIP...
...WE'D HAVE SAILED OFF THE EDGE LONG AGO!
POST
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This was a strip drawn during a period when Alf and Sandy had been off their island and had been picked up by a ship captained by a character looking very much like the late Charles Laughton.

is exploitable for humor. At times I've had *Alf* and Sandy off the island, picked up by a ship, on a raft, and on other terrains with additional characters.

Q: What about materials?

A: I like plate finish drawing paper (2-ply) because I like to get a certain fluidity or texture of line, and I experiment with various plate finishes. I've done my strip over long periods with 4 or 5 different pens and I don't even know if I'm fixed yet. Amusingly enough, I recently bought an antique desk and discovered a little tin box in it, filled with some 200 Hunt Globe 513 pens which seem to be the best ones I've come across so far. Even at that I file these and scrape the points with a razor in order to get just the kind of line I want. They're sort of stiff. I tend to lean on a pen and I don't like them to flex too much, if at all. I only use brushes for solid blacks, although occasionally I might use one to put in reflections in a water scene.

Q: Do you have some advice for the aspiring cartoonist?

A: So-called 'talent' often doesn't succeed as well as effort. I've known many people who weren't natural artists but who have been able to adapt very well to the commercial art field. There are two kinds of artists—the instinctive artist *has* to draw—he will show great talent and tremendous instinctive knowledge of art and how it works. Then there's the person who doesn't draw as well, but *ambition* can make the difference for him if he has the necessary drive. Often the ambitious artist becomes a more commercial artist while the instinctive one will probably end up in fine art. Ambitious young people should realize that you don't spring full-blown into the cartoon field. You can see from the things we've talked about today that my own art history is diverse and extensive. If you aspire to do a funny strip, you've had to be thinking funny for a long time before that—everything you've seen has had to be grist for your mill. You've got to realize that the random gag isn't going to pull you through 365 days a year.

Q: Would it be possible for a young person who wanted to get into animation to do so today?

A: Sure. A lot of kids are making film today, and any one of them with a decent sample stands a good chance of becoming part of a studio. If his cinematography is of the realistic kind, he can become part of a studio shooting realism—if it's animation, he can probably get into an animation studio. A sample can be made with 8mm film. Which reminds me of something I did when I was at Paramount. I had seen a young fellow, who had done some experiments of his own on film, on the morning 'Today' TV show. These had been good enough to win some recognition at the Cannes Film Festival and he came around to see me a few days after the TV show. I liked his attitude, his appetite for the work, his work itself, with the result that I managed to get a summer scholarship for him at the studio. You'd be surprised how much film experimentation is going on in high schools and colleges these days. That's a very encouraging sign. ●

THE DROPOUTS

CAPTAIN BLIGHT, SIR... WE'RE REALLY NOT THE SEAFARING TYPE...
WE'D RATHER GET MARRIED AND SETTLE DOWN...COULDN'T YOU PUT INTO PORT AND LET US OFF?...
NO NEED TO...
—AS CAPTAIN, I CAN PERFORM THE CEREMONY RIGHT HERE ON THE SHIP.
POST
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RUBE GOLDBERG

As indicated on our cover this issue, no cartoonist ever had a greater tribute paid to him than did the late Rube Goldberg when the Smithsonian's National Museum of History & Technology devoted a number of rooms to a fabulous exhibit encompassing his great career. To show all of it would require a whole magazine—herewith are just a few of the things your editor saw at the exhibit which began last November 25.

View of the imposing National Museum of History and Technology which houses the Rube Goldberg Exhibit.

Bill Crawford, chief editorial cartoonist of NEA, and sculptor, recalls the beginning of Rube's last career. They were good friends.

These days when the younger generation says, "you aren't worth a damn after 30, y'know," it's comforting to know Rube Goldberg started a new career at 80.

As always, humor was the key to the way he saw life. Rube showed the ridiculous side of just about its every aspect in his inventions, comic strips, and political cartoons—always in pictures. Then one day, as an old man—although, oddly, Rube never seemed old—he decided to say it in the round, in sculpture. He said, "After 59 years of drawing cartoons, I wanted to look behind them."

To an artist used to working in two dimensions, sculpture presents technical problems. There are new tools, new materials, and the third dimension to be reckoned with. But Rube didn't plan to waste a lot of time in the never-ending search for craftsmanship. He figured he didn't have the time. The ideas were in his head and with a minimum of training he knew they would come out.

Rube Goldberg done in clay by Bill Crawford.

This entire front window is given over to a huge preview of the Goldberg Exhibit inside the museum.

He set out to learn the techniques necessary to get him started.

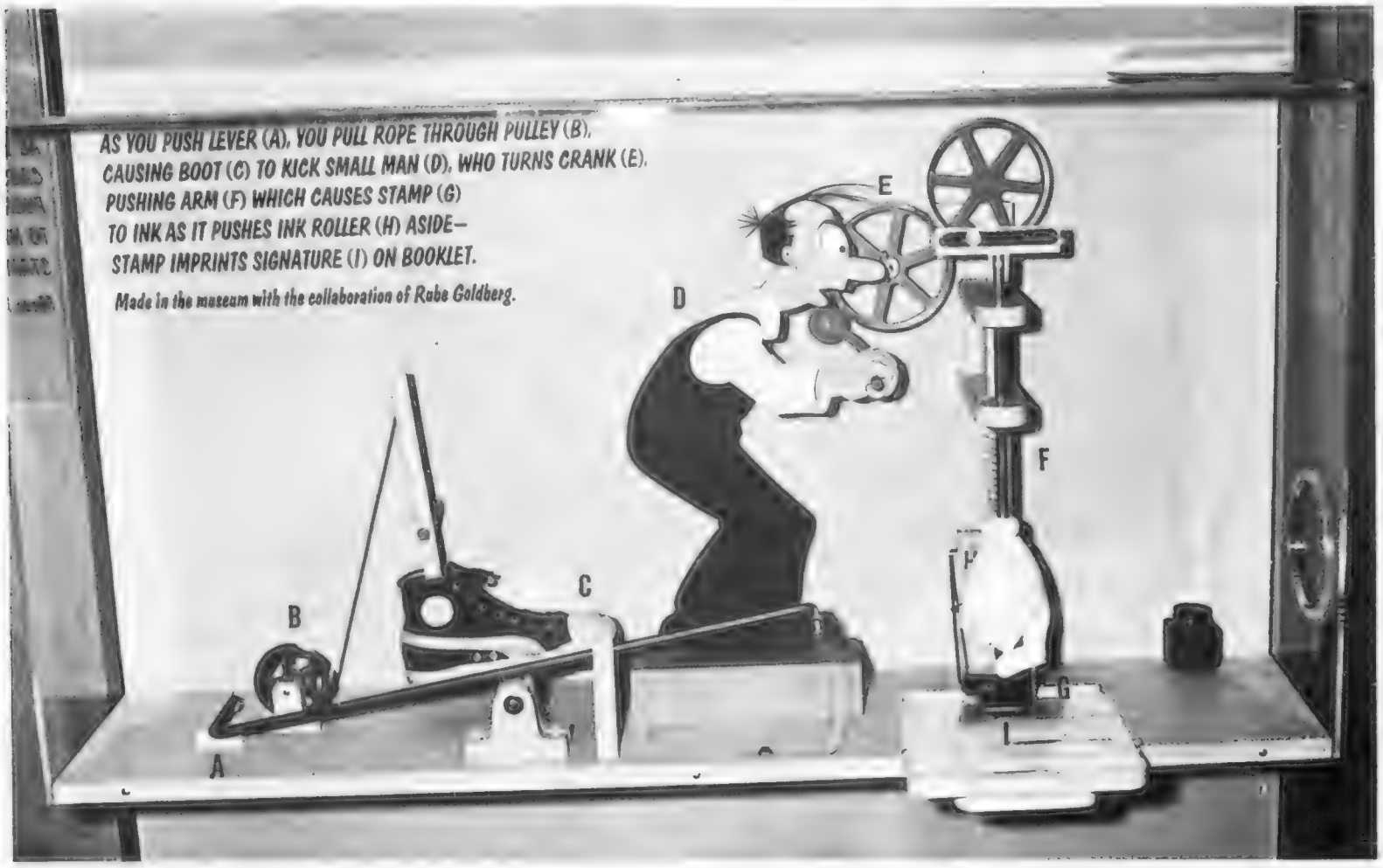
My studio in Newark was one of his regular stops. While I modeled his head, he watched the process of putting clay on an armature and we talked. And talked and talked. He sought out other sculptors, soaking up every bit of useful information, although he felt some "used high-sounding ethereal words to describe what was in their heads rather than their hearts." He even tried what turned out to be a one night stand in a sculpture class. I took one look at those kids in their smocks—they were younger than my grandchildren—and said, 'the hell with it.' I knew what I wanted to do and I knew I couldn't get it done there." He found one of the leading casting houses in New York, Sculpture Services, had them build him some armatures, took a bag of plastiline and started on his last career.

Motivated by what had always moved him in the past, the urge to record the foibles of people and the funnies of life, Rube characteristically jumped in with both feet. He rented an apartment within walking distance of where he lived, set it up as a studio, and went to work full time as a sculptor. Like many other sculptors, he left the casting chores and technical details to specialists—and Rube had two of the best, Hugo and Joe of Sculpture Services—although he used to make it a point to check in person on the progress of any piece in work. Rube just let his fertile brain go to work and enjoyed the stimulating process of creating. I was impressed every time I visited him by the deep satisfaction with which he attacked his clay, just the trace of a smile on his lips as he worked, savoring the joke before it took form.

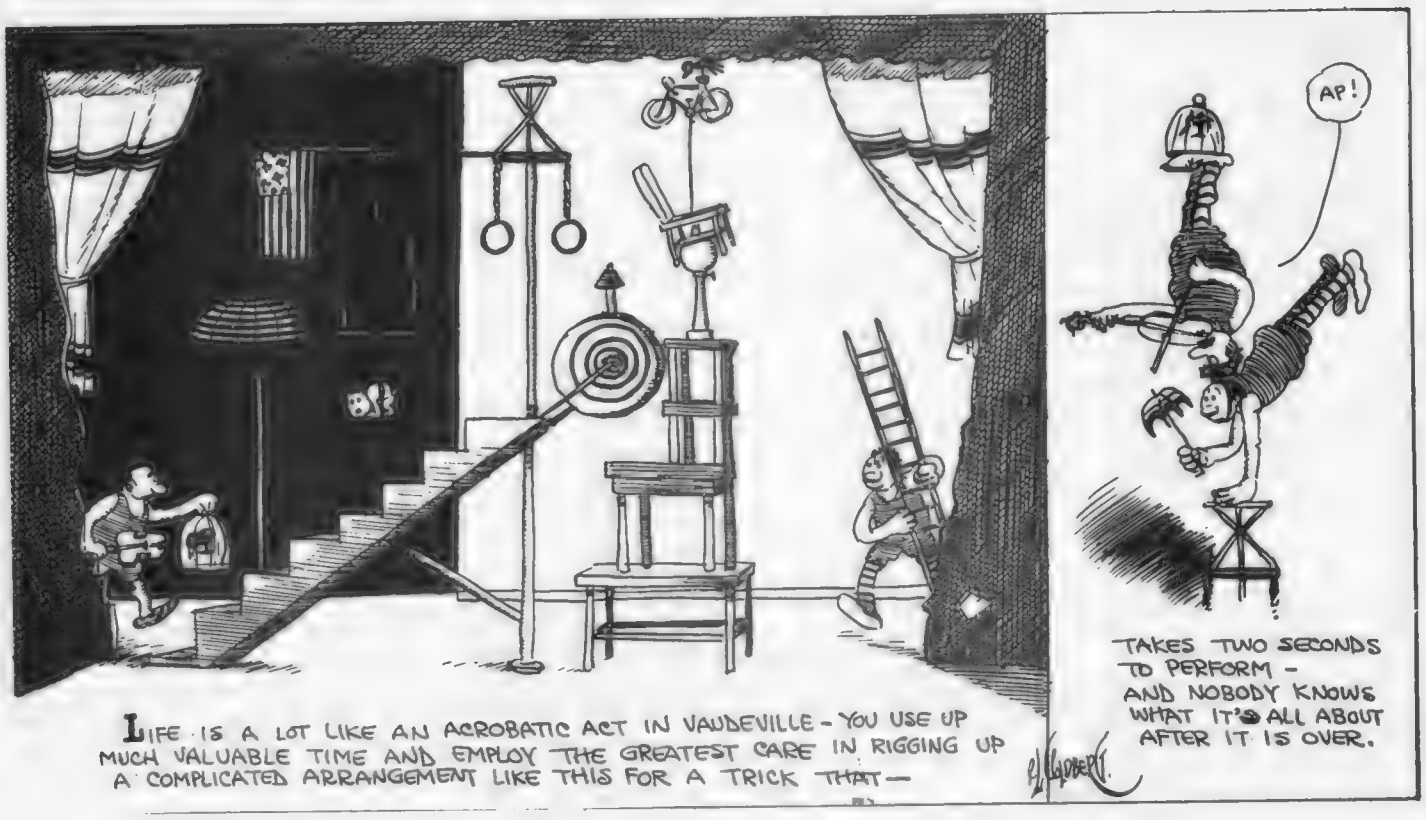
Sculptors often work half a lifetime before they have enough pieces to put together an exhibition. In two years Rube had 60 pieces, enough for a show. His first show as a sculptor opened in October 1965 at Brentano's Fifth Avenue bookstore, "right in the middle of the crowds," as Rube put it.

He wasn't interested in the "art" people. That was another world. His people liked to laugh. When the show opened they came from all over town, the Broadway people, the show business people, the politicians, the sports people, and just the people themselves. It was a success beyond

Another working model which enables the visitor to the Exhibit to have Rube Goldberg's signature stamped on his program sheet—the hard way!


AS YOU PUSH LEVER (A), YOU PULL ROPE THROUGH PULLEY (B),
CAUSING BOOT (C) TO KICK SMALL MAN (D), WHO TURNS CRANK (E),
PUSHING ARM (F) WHICH CAUSES STAMP (G)
TO INK AS IT PUSHES INK ROLLER (H) ASIDE—
STAMP IMPRINTS SIGNATURE (I) ON BOOKLET.
Made in the museum with the collaboration of Rube Goldberg.
A
B
C
D
E
F
G
H
I

Setting up a Rube Goldberg alarm clock.


LIFE IS A LOT LIKE AN ACROBATIC ACT IN VAUDEVILLE - YOU USE UP MUCH VALUABLE TIME AND EMPLOY THE GREATEST CARE IN RIGGING UP A COMPLICATED ARRANGEMENT LIKE THIS FOR A TRICK THAT—
AP!
TAKES TWO SECONDS TO PERFORM - AND NOBODY KNOWS WHAT IT'S ALL ABOUT AFTER IT IS OVER.
R. GOLDBERG

These men, Hugo Riccardi, Joe Andal, and Jeronimo DiAmantino, helped out with the mechanical work on Rube Goldberg's sculptures. Theyre shown here with his last statue.

anybody's expectations. It sold out.

Good news travels fast. When the art snobs on 57th Street, a few short blocks away, heard about the financial success of Rube's first show, they hovered around. Some critics took another look down their long noses and called the cartoonist-sculptor a 'modern Daumier,' the standard approbation when any social satirist achieves success. So Rube moved to the rarified air of 57th Street. But the people he really wanted to please still came.

On November 24th, 1970, Rube's career drew to a close with a grand finale. With a fanfare heard 'round the country, the Smithsonian Institution in Washington held a retrospective show for him. It included all the products of a long active life, his earliest cartoons, the zany inventions that had made him part of the language, selections from his writings, songs, and, finally, his last career, sculpture. Washington society was there in strength—in black ties. Rube himself just made it. Fatally ill, he went home and back to work on his last piece. He died two weeks later—with a smile on his face, I suspect. ●

The Climber

Dog Walker

I Raise You!

Reflection

Some Rube Goldberg sculpture.

FINAL

DAILY NEWS

NEW YORK'S PICTURE NEWSPAPER ®

MORE THAN TWICE THE CIRCULATION OF ANY OTHER PAPER IN AMERICA

Photos taken in Warren King's office
by News Photographer Tom Monaster

WARREN KING is the chief editorial cartoonist for the New York Daily News, the newspaper which bills itself as having 'more than twice the circulation of any other paper in America'. Also, his work is syndicated by the Chicago Tribune-N.Y. News Syndicate so that his cartoons reach an extremely wide readership. To begin with, King wanted to be a painter—in fact he still does a great deal of it—and in the following story he tells about the route he took to editorial cartooning. He talks about caricaturing, which is such an important element of editorial cartooning, how the subjects for News cartoons are chosen, how ideas to express those subjects are evolved, about his 20-year association with the late, great Rube Goldberg, and about many of the other sides to his varied career.

Q: Would you tell us about your daily routine?

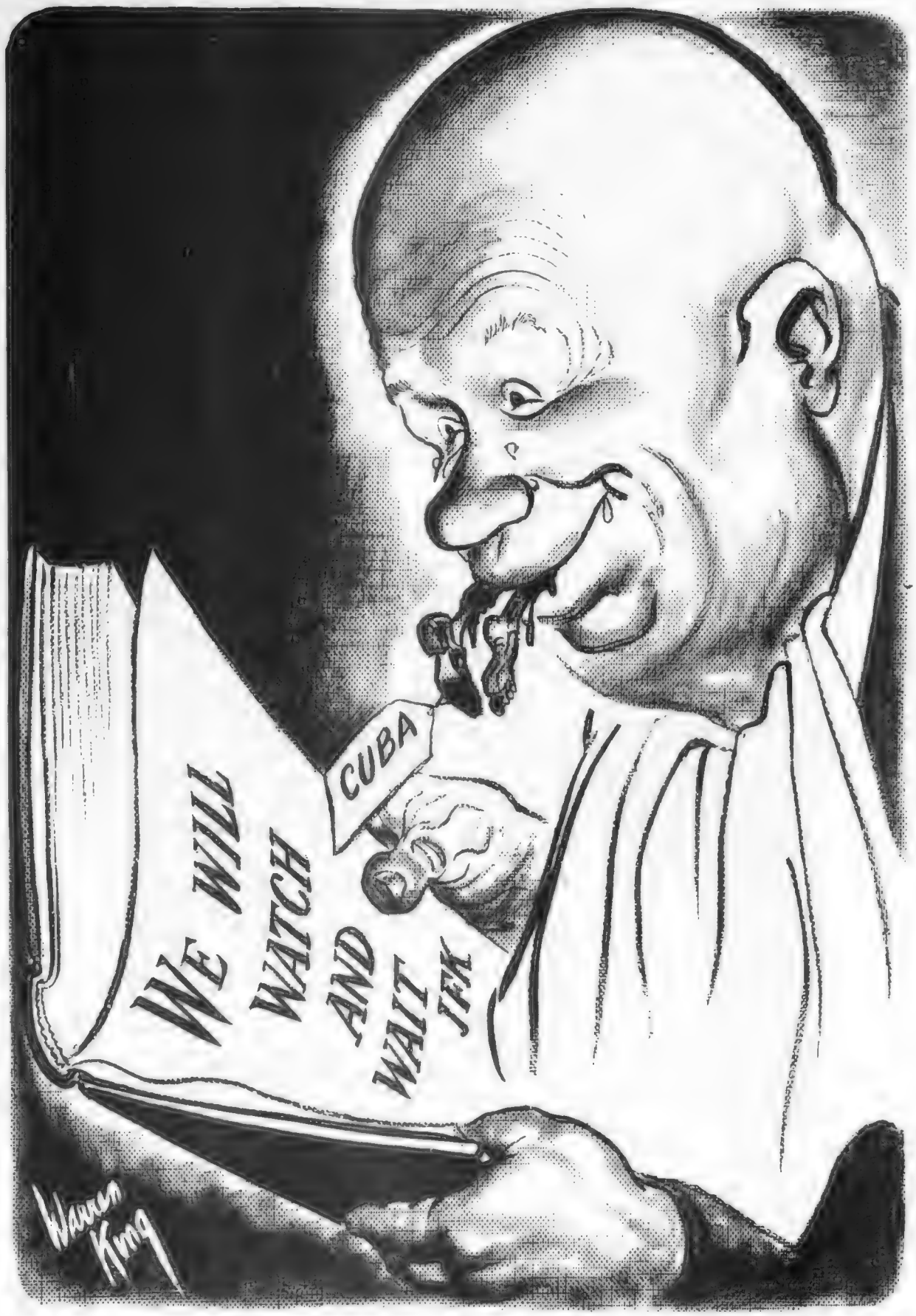
A: I get up at about 8 and have coffee and cake in bed with the newspapers—I start to read as soon as I wake up because that's the basis of this job of mine. We live within 20 minutes of The News and, although I can walk it, I generally take a train or bus or cab, and by the time I get into the office I've read The Times and The News. Next, as you will notice in one of the photos accompanying this story, I start to look over the wire copy which is constantly flowing in. As you know, that's the unprinted news and of course the freshest. After I absorb that, I start warming up my mind on what might be the most likely subjects for the cartoon of the day.

Q: Many editorial cartoonists have

said that they pick their own subjects and never attend an editorial conference. Do you work that way?

A: No—I prefer the system we use here at The News and I'll tell you a little about it. There's a regular 11:15 A.M. executive conference each day—presided over by Floyd Barger, our Executive Editor, and also attended by Chief Editorial Writer Reuben Maury, Don McCormack, the alternate editorial writer, and myself. Several times a week, Jim Patterson, the Sunday Editor (and, incidentally, the son of Capt. Joseph M. Patterson, the founder of The News) joins us. It's assumed that we're all knowledgeable as to what's going on—as of 11:15. Reuben Maury, during the morning, has prepared a work sheet on which are listed as many as 10 items out of the day's events which he thinks would be most likely candidates for editorial comment. We then go through this work sheet and, I might add, Barger and Maury do most of the conversation at this point. During the 1/2 hour conference, the number of subjects is reduced to 4 or 5 which will receive editorial comment in the paper. Frequently, Floyd Barger will call in a specific expert on a specific subject. For instance, if one of the subjects pertains to a labor dispute, he's very apt to call in The News' labor man who's right in the middle of the problem. Or he may get on the phone and call the Washington Bureau for the latest reading on a particular development down there. By the time the conference develops itself, what we presume to have is absolutely the latest understanding of where we are on these 4 or 5 chosen topics. It's a very fertile process—all lines are open and all information flows in. I'll have to say that I've never quite shared the feeling, which many political cartoonists have, of great personal pride in the fact that they never attend an editorial conference—and that they indeed are the complete creators, quite independent of anyone else. No matter how constantly I read, I can't conceivably have the depth of knowledge that is available in our editorial conference room—funneling in from all over. I revel in the fact that I'm as thoroughly informed as it's possible to be. Incidentally, I generally don't participate too much in the selection of the day's material—such

AFTER DINNER STORY



a tight, precious-split-second consciousness is involved in the conference that I'm more eager for Barger and Maury and any other men who may attend, to excrete, and for me to absorb at this stage. Every one of these minds is an exclusive functioning unit—there's hardly anything else that gets into their lives except precisely the routine I've just mentioned. So they're absolutely saturated with it.

Q: What happens next?

A: After the conference I stay alone with the Executive Editor and I'll volunteer what I think is the most likely cartoon material for that day. On occasion Floyd Barger may steer me onto another idea if he thinks I've been getting repetitious. Anyhow, then I come back to the drawing board and rough in, on typing paper, anywhere from 4 to 7 different visual concepts as to how to present the basic thought for the day. It is then the Executive Editor's prerogative to select the concept he likes the best. Recently, however, I've been getting the ideas instantly, during or after the conference, something I've always considered impossible. I then lay out the cartoon loosely in pencil on my drawing paper, go to lunch and completely forget what I've been doing. I lunch alone and can usually be found reading something like "U.S. News & World Report"—rather than "Time" or "Newsweek" which are concerned with what has already happened, and with subjects I've previously dealt with. After I come back to the drawing board from lunch, I can see the loose layout of my cartoon from a fresh point of view and then I know what to do with it. I pencil it in strongly enough to give me a substantial basis to work from, ink it in and, finally, pull it together compositionally with some hocus-pocus crayon tone. All of this has to be done by 4 o'clock—our deadline. Of course there are generally other things to be done around the office after that—so it's a full day. The cartoon may take two or three hours to draw, or I may wish that I had a week, if it involves a lot of caricatures of political figures I haven't previously drawn. But the finished product should look like it's been done in 5 minutes. By the way, this is something which often throws the young cartoonist off the track—he sees the end result, thinks it's simple, and doesn't realize all that has gone into the production of the cartoon.

"TAKE 'ER—SHE'S YOURS!"

Q: You've told us how the subject for the cartoon is chosen. Would you say something about the *idea* production now?

A: The cartoon idea is another process—how to arrive at expressing the essential point of the editorial message in a visual structure that most vividly and entertainingly conveys it. This involves using analogies and squeezing your brain for parallels. I'll analyze the subject from the point of view of what's taking place—then I try to think of an analogous situation—where has this sort of procedure previously happened? It may have happened in Mother Goose, or in Shakespeare, or the Bible, or in a recent Broadway play. Or it may be in a popular song, or there may have been an analogy in

a conversation I had at a party the night before. You draw on whatever you've absorbed in your life. You try to withdraw from your mind any experience that relates to the subject you have. Naturally, it's good if there's a familiarity about the analogy you pick—then you're clarifying the subject by putting it into a structure that people recognize. Let's say you used such a cliché as 'Little Red Riding Hood'—you might have shown Mayor Lindsay of New York as Riding Hood going to Albany to ask for more money for the city and Gov. Rockefeller the Wolf is about to devour him. I'm always alert, whether at lunch, an art exhibit or wherever, to new experiences that can be helpful—the sponge is constantly absorbing. There has to be an alertness about this attitude—it's not an accident—almost anything is apt to wind up in the next day's cartoon. I try to take in as much of everything as I can—in as broad a spectrum as possible. You have to guide your life into presences and into environments that will be constructive and will be useful, and not waste too much time on things that aren't ultimately going to be of reservoir value. When I've taken an extended vacation—during which I go into some sort of mental decay—it's always a staggering shock to return to reality and realize how stupid and empty I've become.

Reading the wire copy. A King painting is on the wall to Warren's left.

Q: Would you say something about your actual rendering of the idea?

A: My idea of the editorial cartoon is to draw *only* the idea—I don't try to please myself with an art production. You shouldn't try to make the thing beautiful or exquisite or render it to death—this is all negative thinking as far as a political cartoonist is concerned. The simplest visual presentation of the idea has the greatest impact. You telegraphically draw only the thought—no flourishes. You were saying that a cartoonist you knew always tried to have a different scene or background from the one he had used yesterday—that he was trying to vary his pictures continually. I look at the matter differently—when I have a thought and an idea, it's a thought I haven't had before on a subject I haven't dealt with before, so by drawing only the essential thought, I'm necessarily drawing something different from what I did yesterday. I put in background only if it adds to the idea—never if it detracts. So I never consider the matter of varying scenery in my cartoons.

Q: Is it absolutely necessary for an editorial cartoonist to be in agreement, politically, with his paper's policy?

A: The cartoonist who feels and thinks as his paper does is going to be happier and the paper will be happier. I happen to be very compatible with the policy here at The News. All of us see the news of the day with a certain unanimity of position. Of course there are shades of intensity of opinion on different subjects. It's possible for a cartoonist to function who doesn't agree with his paper's policy but I know some fellows who are miserable because they're out of sympathy with that policy. Incidentally, a number of papers will print syndicated editorial cartoons which express ideas diametrically opposed to their policy—they consider that a stimulant.

Q: What other requirements are there for being a good editorial cartoonist?

A: Well, aside from being an artist and an idea man, you have to be a man of conviction—you have to be thoroughly involved in and fascinated by your subject matter—what's going on, who the leaders are, the politicians, etc. Unless you feel strongly about these matters, you shouldn't even consider editorial cartooning. You can't pretend to have this conviction—but if you have it, it automatically follows that you'd

Using a template to mark the dimensions of the day's cartoon.

like to place your art expression in the editorial area. Personally, I find that editorial cartooning is the most intellectually gratifying of all of the branches of commercial art in which I've engaged over the years—illustrations, book covers, TV commercials, advertising, etc. Another thing, in the past 10 years there has been a very great trend away from the symbolic, the positive, the major-thrust type of cartoon, into a more oblique, almost humor-panel type treatment of the editorial idea. John Fischetti's work would be a good example of this and his cartoons are very popular. My own feeling here at The News is different. We like *clout* and *impact*—we deal with issues that are immediate and controversial and a rather positive editorial policy is exuded. So the cartoon here—in order to be expressive of the paper's attitude—is necessarily direct and powerful rather than indirect and subtle.

Q: What all did you do in the art field before you arrived at your present position?

A: Well, to begin with, I'd like to say that one of the reasons that I find myself in editorial cartooning is that I'm the son of a father who constantly, both with guests and in our family, was on rampages about what was going on in the world. In addition, he expresses his opinions to various government officials, and all of this rubbed off on me. By the way, he's one of the few accountants listed in 'Who's Who'. Basically I'm a very serious artist—my whole thing has been painting, but I realized that painting is not too good for physical sustenance so I applied the drawing ability developed through endless years of art school where I could earn a living. But I continuously paint. Drawing and swimming have been my two main interests. I was brought up in Forest Hills, Long Island, and majored in art through high school. From there I went to Fordham University where I ran through the art curriculum very rapidly. While at Fordham, I was given a special dispensation and was allowed to also enroll at the Grand Central School of Art where I studied painting and got credit for all of my art school hours toward my degree at Fordham as an art major. After college I continued with more art schooling—at Grand Central, The Phoenix School of Design and the Art Students League. At these schools I studied portraiture, mural painting, color, illustration under some of the greats and I've figured that, all in all, the amount of time I've spent in art schools would equal the time spent during three 4-year college courses—or 12 years of art school! Of course my aim was painting, and secondarily to make a living at illustration, but illustration began to taper off rapidly and give way to photography soon after I finished art school, so I began to veer toward cartooning. You see I had done cartooning both in high school and college and it was not competitive with photography which was becoming used more and more in advertising and other places.

Q: What was your first art job after school days?

A: A fellow student at Phoenix told me that a good way to make money was to color photostats for comic book publishers, so I jumped from 12 years of art school to coloring comic book pages. Suddenly I was making what I thought was a tremendous income—over $100 a week—in a short period of time. Incidentally, Bob (Archie) Montana, and John Cullen (Big Ben Bolt) Murphy were classmates of mine at Phoenix and Bob and I went up to MLJ which later became Archie Comics. I remember I did 'The Fox' for them. He was sort of a Superman concept and dressed in a black fox outfit. Then, as I began to freelance, I went into book illustration and advertising.

"THAT'S THAT!"

Following is a tribute to Rube written by Warren King ....

As Rube's 'Third Son,' a family expression, this, in brief, is my realization of Rube's greatness.

While professionally a humorist, he was a most serious man. His intense dedications were family, work, and God. His family is, of course, exemplary. His work was his nutrition, and on it he grew, grew and grew. Always a relentless perfectionist. God to him was not a Sectarian nominator but the essential explanatory denominator.

All in all, Rube was a man of superior intelligence, driving ambition and love. God Bless Him.

Q: Would you say something about how you then became the assistant to the late, great, Rube Goldberg and stayed with him for 20 years?

A: Well, Rube at that time had shifted from comic cartooning into the editorial cartoon field for the N.Y. Sun, and it seems he wasn't satisfied with his current assistant, so he got in touch with the president of Phoenix for help. This must have been about 1942 or 43. Now while in art school I had been doing editorial cartoons for a Catholic paper in Brooklyn called 'The Tablet', so when Rube contacted Phoenix, they suggested Bob Montana and me as possibilities. I quickly batted out 2 or 3 editorial cartoons, including one dealing with Pierre Laval's betrayal of France to Hitler. Hitler was shown putting a swastika ring on Laval's hand and the caption was—'With this ring I thee wed'. Rube thought this was an idea so I got the job. Being with him for so many years was a very enriching experience—he had a most prolific mind, and it was with him that I developed a process of thinking whereby I now feel secure in the knowledge that I can always come up with a cartoon idea—if you mention a subject. Incidentally, the Sun went under, and Rube's editorial cartoons were then snapped up by the Journal.

Q: What was your routine like each day?

A: We'd meet at Rube's studio at 9:15 and both of us would have been as well read as possible about the day's events by that time. We'd go through the papers till 10 and then we'd discuss the various happenings. After that, each of us would make a batch of telegraphic sketches and then discuss them, and so on. I learned how to think as a cartoonist with Rube. He absorbed everything—things he read, plays, sporting events, music, and I learned to do the same. A disc jockey might be playing a 'Beatles' record while we were evolving a serious political cartoon and we might derive a 'Beatles' analogy from listening to it. That's

how receptive you have to be to everything in the world. Rube and I read 'Variety' in order to keep abreast of the movies and we attended sports events together. We listened to soap operas too—and it was always the total absorption with Rube and me. There's material for analogies in all of this—Rube had fishhooks in all directions.'

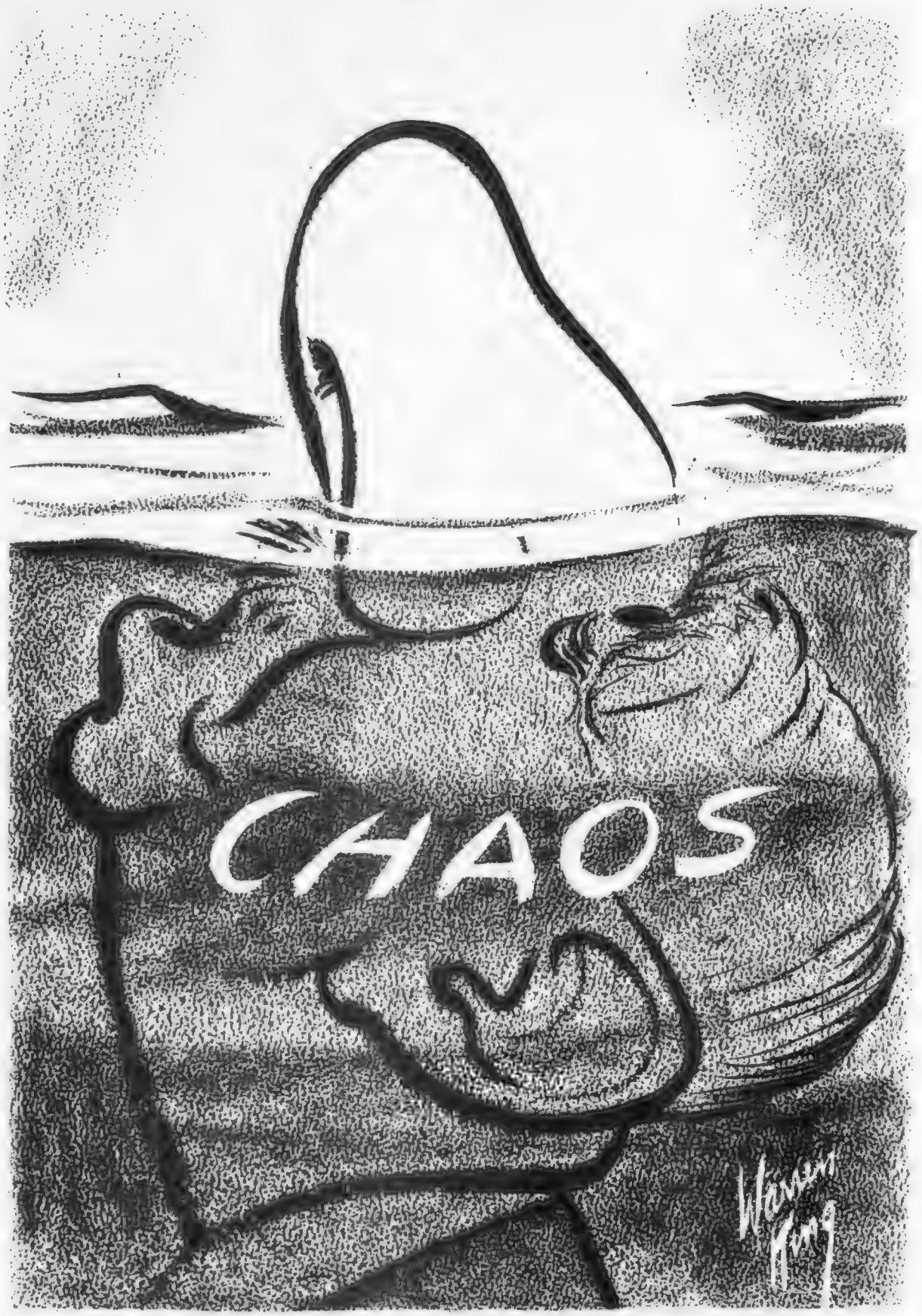
Q: Could you say a word or two about your materials?

A: I use a variety of papers. At present I'm using Korn's Litho Crayon for the ominous political mood business. I rarely use a pen which I consider cold and mechanical—so I use Winsor & Newton #3 and #5 brushes for rendering because I like a bold, simple line.

Q: Would you say something about caricature which is such an important part of the editorial cartoonist's art?

A: The best preparation you can get for doing a caricature of a politician is to talk to him personally and to see, first-hand, what he's like. The next best thing is to sketch public figures as you watch them on TV. There's a difference between doing a portrait for a client and doing a caricature. You're striving for an absolute likeness that the person will pay for, in the case of the portrait. In caricature, the drawing comes completely out of your emotional reaction to that person, and to your mental concept of him. I would draw a politician very differently, if I agreed with him, from the way in which I'd picture him if I thought he needed to be punctured. A caricature should make a man look lovable or unlovable—as the case may be. The late Gamel Nasser might have been hard to find lovable so in caricaturing him I would have exaggerated his most unpleasant features. Khrushchev was gorgeous because he had such a rubber face. He always reminded me of one of those little rubber toys you'd squeeze. A caricature is an exaggerated functional drawing of the person's acts rather than the person himself. The cartoonist develops a set

FLOOD TIDE



ON HIS WAY TO THE WHITE HOUSE?

of symbols to represent, let's say, President Nixon—the ski nose, the jowls, the knit eyebrows, the piercing eyes, the very carefully combed, shiny hair—and he will exaggerate these points so his drawing looks more like Nixon than Nixon himself. But it takes time to arrive at this. President Johnson was difficult to do in the beginning but, as we all did more of him, his nose got longer, his chin got longer, his ears got bigger, etc. The most impossible man is Lindsay—the most gorgeous living male creature. You can't do anything with him—if you try to stretch any of his characteristics, you lose that magnificent physical splendor. Once that's gone—it can't be Lindsay. I was heartbroken when we lost DeGaulle. As I mentioned a moment ago, in caricature you try to draw the person's behavior rather than his appearance. In DeGaulle's case, his nose matched his behavior. Being the total, superior snob—a gift from heaven to France—his nose was not only DeGaulle physically but also personally. Not all public figures, by any means, look like what they really are. One who does, of course, is Hubert Humphrey. He is so utterly euphoric and effervescent and his face goes with his personality—a big, wide-open, happy sort of pancake.

Q: Do you have any further advice for aspiring political cartoonists?

A: Well, years ago I never quite believed that editors were constantly on the alert for new work—which they *are.* I thought there was an inpenetrable barrier but that isn't true—editors are very receptive and are truthfully encouraging to aspirants. So my advice to young cartoonists would be—throw your samples in all directions—you never know where you'll get a bite! Of course each editor has particular criteria which are hard to know unless you're on the 'in'. So you should analyze what's being *done* and what's being *bought* in each case.

Q: You mentioned that you are constantly painting. Would you add a few comments about that phase of your life?

A: The Air Force Historical Society has been building up what can be called a "Visual Oil-Painted Document of Air Force Developments Through the Years," and I've been part of that project. When the Air Force wants to picture some new development, it arranges with the Society of Illustrators in New York City to send teams of 3 or 4 artists to various military locations to sketch and to photograph. I've done several large oils for this project and, on one occasion, I spent several days at Yuma, Arizona, being taken on flights in preparation for the painting I did. Like others which have been done in this project, it was exhibited all over the country and was one of the paintings included in a book featuring the best of Air Force art. Another oil of mine, having to do with Pres. Eisenhower's 8 points of conduct for prisoners-of-war, hangs in the Pentagon. I've done religious paintings for a convent, a yacht club mural, a pet thoroughbred for a Kentucky horse breeder, etc. But most of my painting is out of myself. Subjects that sparked me in Haiti, Mexico, Europe, while boating, storms, etc. Some quite abstract, but I like moody realism. One last remark about editorial cartooning. To me, world leaders and politicians are all actors, mostly comedians, and their performances are gags which I simply draw.

Here, in conclusion, are a few of my attitudes: Editorializing is opinionizing, and everyone does it. Objectivity is mostly the rationalization of insecurities. Arguing is close to a total loss. There is in all this, however, an imperceptible spin off, because nobody sane is either all secure nor all insecure. Except politicians; they are a special breed. Ironically, since most satirical cartoons attack the ridiculousness of their behavior, in direct proportion most requests for originals come from those attacked. Leaders are enchantingly egomaniacal: "Just spell the name right." As a satirist, the cartoonist hopes that his educated prejudicial point of view will penetrate the obvious opacity of the uninformed opposition. What is so great about all this is that to the degree of effectiveness the cartoonist communicates, he exists. Or, what is existence without communication? ●

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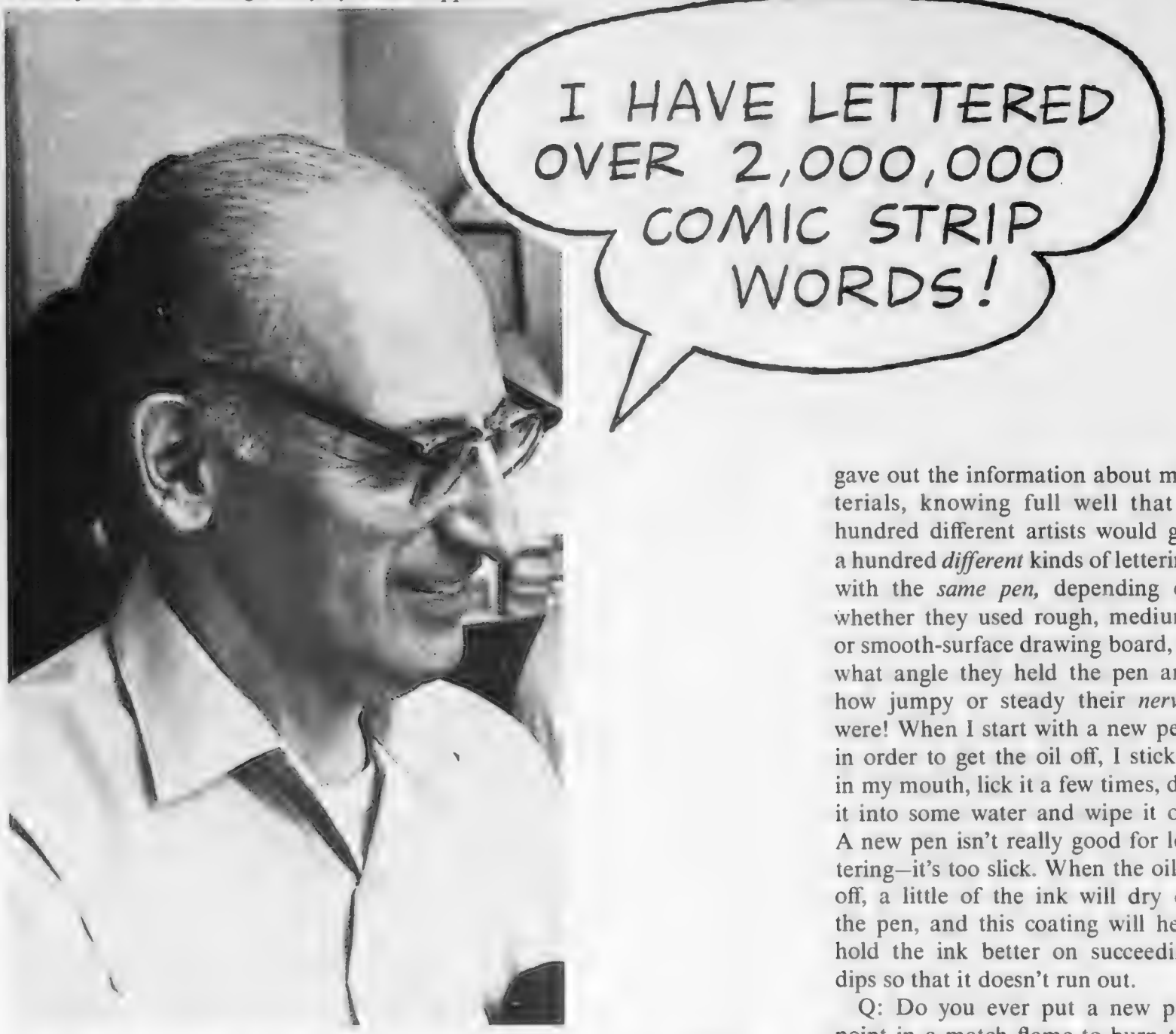
Photos for the Frank Engli story by Chet Hopper.



FRANK ENGLI has been involved in practically all phases of cartooning during his long career—animation, syndicated cartoons, magazine gags, advertising cartoons, etc.—but it is his special skill as a lettering man that we're going to be concerned with in the following conversation. In the early days he lettered for several cartoonists, including Noel Sickles and Bil Dwyer, but for the past 37 years he has done the lettering for Milton Caniff's 'Terry and the Pirates', his World War II 'Male Call', and in recent years for 'Steve Canyon'. When he isn't lettering for the latter strip, he's juggling a variety of freelance commercial accounts for business firms, hospitals, animation studios, etc.

Q: Although it's well known that you've done all kinds of drawings and cartoons during your almost-40-years in the profession, we'd like to talk mainly about the LETTERING phase of your career today. Would you tell us some of the things you've learned about that art while lettering 5110 daily strips and 728 Sunday Pages of 'Terry & the Pirates' for Milton Caniff, and well over 8400 dailies and 1200 Sunday Pages for Caniff's 'Steve Canyon' strip?

A: Well, first of all, I use the Esterbrook Probate Stub pen #313 on all balloon lettering and the C-Series flat chisel edge Speedball pens for heavier stuff. Incidentally, many fan letters asked about the lettering when I started with 'Terry'. We always gave out the information about materials, knowing full well that a hundred different artists would get a hundred *different* kinds of lettering with the *same pen,* depending on whether they used rough, medium, or smooth-surface drawing board, at what angle they held the pen and how jumpy or steady their *nerves* were! When I start with a new pen, in order to get the oil off, I stick it in my mouth, lick it a few times, dip it into some water and wipe it off. A new pen isn't really good for lettering—it's too slick. When the oil is off, a little of the ink will dry on the pen, and this coating will help hold the ink better on succeeding dips so that it doesn't run out.

Q: Do you ever put a new pen point in a match flame to burn the oil off?

A: No—I've always been afraid that I'd take the temper out of the pen point by doing that. By the way, even though these 313s are theoretically all the same, they do vary—sometimes you pick one up and you can't get to first base with it—it scratches the wrong way or something like that—and the best thing is to throw it away. Naturally, the same thing is true of all pens. I use the standard black Higgins ink and buy it in the large-bottle size. I then fill one of the regular small-size bottles from which I work. Every once in a while I wash out the small-size bottle, clean it thoroughly and then fill it fresh so that I'm not picking up a lot of sediment, etc., on my pen

STEVE CANYON lettering by Frank Engli.

4-30
MRS. OLSON IS LYING DOWN, COL. CANYON! SHE WOULDN'T LET ME SEND FOR A MEDIC TO TREAT HER FOR SHOCK!
THANKS, PIPPER! WE'D BETTER STICK AROUND IN CASE THAT MOB ACTS UP AGAIN!
MILTON CANIFF
COME IN, STEVE!
I HAD HOPED YOU WERE ASLEEP... AFTER THE SHOCK YOU'VE HAD, YOU COULD USE SHUTEYE!
PLENTY OF TIME TO SLEEP WHEN I LEAVE INDIAN CAPE...
THEN YOU'RE STILL CONVINCED THAT WORKING FOR THE COPPERHEAD IS BETTER THAN BEING MRS. CANYON!
AW, HONEY, DON'T CRY! I SHOULDN'T HAVE SAID THAT WHEN YOU'RE SO UPSET!
SOMEHOW, PIP, YOU HAVE A GENIUS FOR BEING IN THE RIGHT PLACES AT THE WRONG TIME!
5-1
MR. MAYOR, THIS IS COL. CANYON OF THE 1420th SQUADRON! CAN YOU FILL ME IN ON THE FAKE BOMBING RAID?
YOU CAN STOP FRETTING, COLONEL WE KNOW THE AIR FORCE HAD NOTHING TO DO WITH IT!
WE WERE CERTAIN THAT THE CITY COUNCIL WOULD BE AWARE OF THAT! ANY WORD ON EDDIE GRAM AND MISS ELM?
GRAM HAD OBTAINED A PERMIT TO FLY OVER THE TOWN USING A LOUD-SPEAKER!.. IN ADDITION HE SECURED A LICENSE TO SET OFF A 'PATRIOTIC' FIREWORKS DISPLAY'!
THEN THERE'S NO REAL CHARGE AGAINST THEM THAT A FINE WON'T COVER...
I WOULDN'T SAY THAT- THE FALLING AIRPLANE KILLED A MAN NAMED RAINN!
MILTON CANIFF
5-2
THE RAILROAD HAS SPACE FOR YOU, SUMMER! WE CAN JUST CATCH THE LIMITED AT MIDCITY JUNCTION!
THANKS, STEVE! -MY BAGS ARE READY...
WHAT HAPPENED TO THE MEN WHO-AH- WANTED TO HANG ME FOR BEING A RED SPY?
THE POLICE HAVE THEIR NAMES... THEY'LL FOLLOW UP ON IT...
THEN IT ONLY REMAINS FOR ME TO THANK LIEUTENANT PIPPER FOR HELPING SAVE MY LIFE...
MILTON CANIFF
UNLESS, OF COURSE, HE IS GOING WITH US TO THE TRAIN...
WHY-AH-NO! I DON'T THINK HE WILL BE OPERATIONAL FOR A WHILE!

point each time I dip in. The pen I use gives the lettering a certain dark weight, and because of the way I space it, it's nice and strong when the reader looks at it. An engraver can ruin a strip of lettering if he makes a reproduction that isn't quite sharp enough. For this reason I always keep my lettering open! Individual letters in a word never touch. And after I've lettered a strip, I always go over it with Chinese White just to check on little slips and flubs. The spaces between lines of lettering are about 1/3 the height of the lettering and I never measure ruled guide lines with a ruler. They are done by sight only, with a T-square. In this way I'm varying the height of the lines very slightly and, I might add, I also vary the height of the individual words a very little bit. All this is done deliberately to keep away from the precise hard, cold type in

Photo by Chet Hopper. *From his studio window Frank can see the spectacular Tappan Zee Bridge across the Hudson River.*

the rest of the newspaper. I also leave plenty of air space between the balloon outline and the lettering, and I prefer straight balloon tails pointing at the speaker's mouth or head—not too far away. I don't use curved, limp or wiggly lines for balloon tails, incidentally. I guess all cartoonists are aware of the fact that you use differently-shaped balloons when indicating a voice coming from a radio or telephone, etc., and that yelling and emphasis can be shown with underlined or heavy lettering. Once, as an experiment, I reduced a panel I had lettered to postage stamp size, and I was delighted to see that I could still read the balloons clearly. Milt draws, and I letter, by the way, for 1/2 reduction, and we work on Strathmore medium, 3-ply-paper—using the rougher, or 'male' side of the sheets. I stay away from a plate finish, in all my work, because the pen slides too much and I require excellent control. I use a pen point about a week—sometimes two weeks. I flex the pen upside down, and if the thin hair line between the two sides of the point stays open, the pen is too old and I throw it away. I have to think about things like the humidity too because that affects your paper and your ink. Lettering always heavies up in humid weather. If you can hear your pen scratch on the paper, then you know the paper is right and that it's nice and crisp and hasn't been affected by too much humidity.

Q: Do you normally letter a set of six dailies and a Sunday page of 'Steve Canyon' each week?

A: Yes, although on many occasions I may do a couple of sets and some Sunday pages, if we're trying to get ahead a little. And of course I do freelance jobs for various firms during the week also.

Q: I notice that you have several pairs of glasses. What about those?

A: I had one pair exactly focused for the 11 or 12 inch distance that my eyes usually are from the drawing paper when I'm lettering 'Canyon'. Then I have another pair, focused for something like 15″, which I put on when I'm standing up, and working a little farther away from the board on a poster or something like

These are the hands that Frank Engli estimates have lettered over 2 million words, in the past 40 years, on 15,355 strips and 2360 Sunday pages!

that. All my glasses are tinted, by the way, because I have fluorescent lights which hit the white paper and produce a certain glare.

Q: Would you talk about your cartoon and lettering career and how you got into the field?

A: Well, I took a general course at the Chicago Academy of Fine Arts. As you know, that was about the first resident art school to have professional cartoonists on its faculty, and Carey Orr, the famous editorial cartoonist for the Chicago Tribune, conducted a class in his specialty at his home. After I finished my art schooling, I took a 10,000 mile hitch-hiking trip around the country just for the experience—rode freight trains, went to the oil fields in Texas, washed dishes, and, all in all spent only $75 on the entire trip.

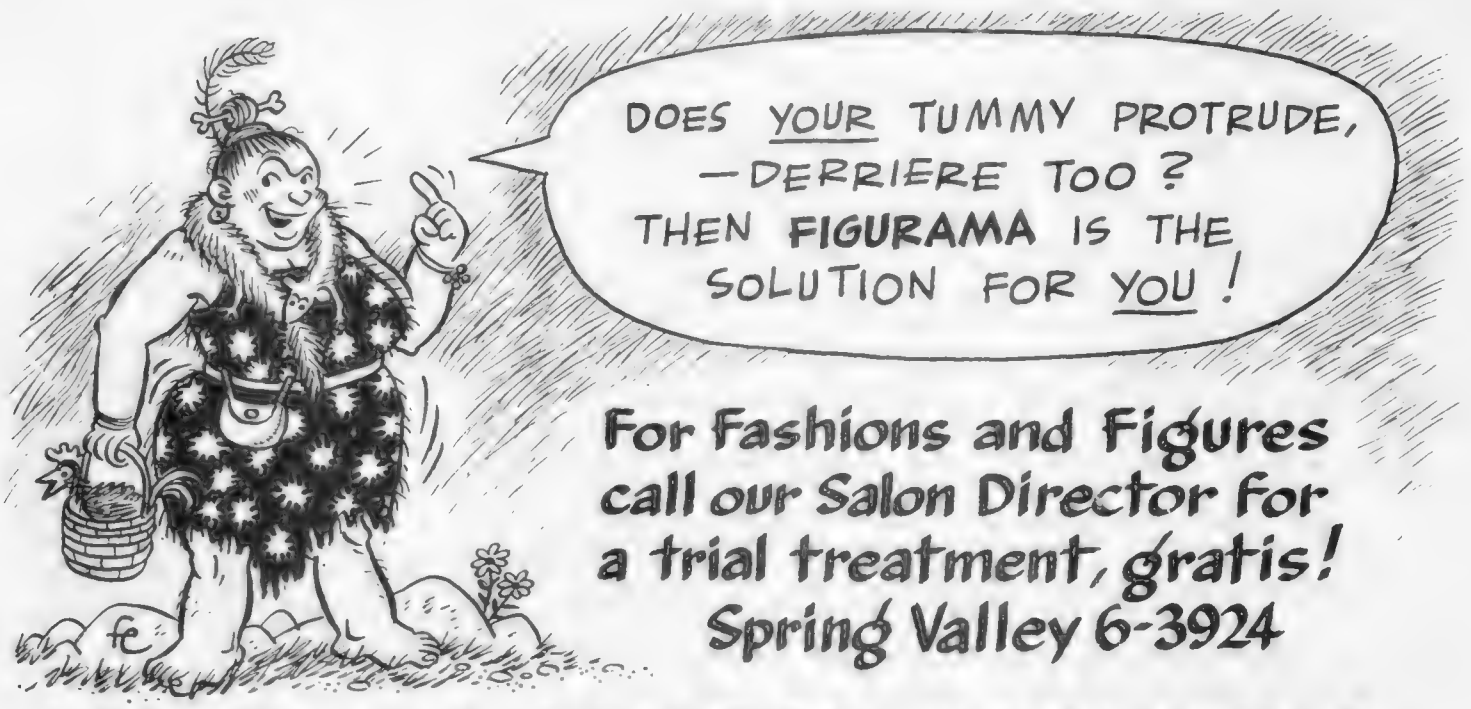
After I got home I came to New York and met Bil Dwyer who was doing gag cartoons at the time. For three years after that I did all the lettering on the 'Dumb Dora' comic strip, much of the penciling, and sometimes, when he was away, I'd ink the whole strip. During this time I got a job as art director at the Western Electric plant in Kearny, New Jersey. It seems that I was the only artist in a plant which employed 23,000 people—which is why I was designated 'art director'. Incidentally, I landed this job through following up an ad which the company had placed in the N.Y. Times. My work included doing a full page of cartoons each month for the plant newspaper, advertising lettering, plus posters and billboards.

Q: How did you first meet Milton Caniff?

A: Well, Milt was penciling the girls for Dwyer, and of course I was doing the 'Dumb Dora' lettering, so, naturally, we met, and he was familiar with my work. When he started 'Terry', I happened to be one of the first guys to write and congratulate him. I had no thought of a possible job in mind so I was pleasantly surprised a couple of months later when he got in touch with me and asked if I'd like to do the lettering on the strip. Thus began our association of 37 years. Milt and Noel Sickles and I worked in a small studio in the

Photo by Chet Hopper.

Frank, granddaughter Maria Julia, and his daughter Marylee. Caniff, incidentally, sometimes had Marylee photographed, when she was a child, and she then became a character in 'Terry'. She appears as 'Merrily' in the strip which is reproduced with this story. Later, as a teenager, she became the character 'Convoy' in 'Steve Canyon'.

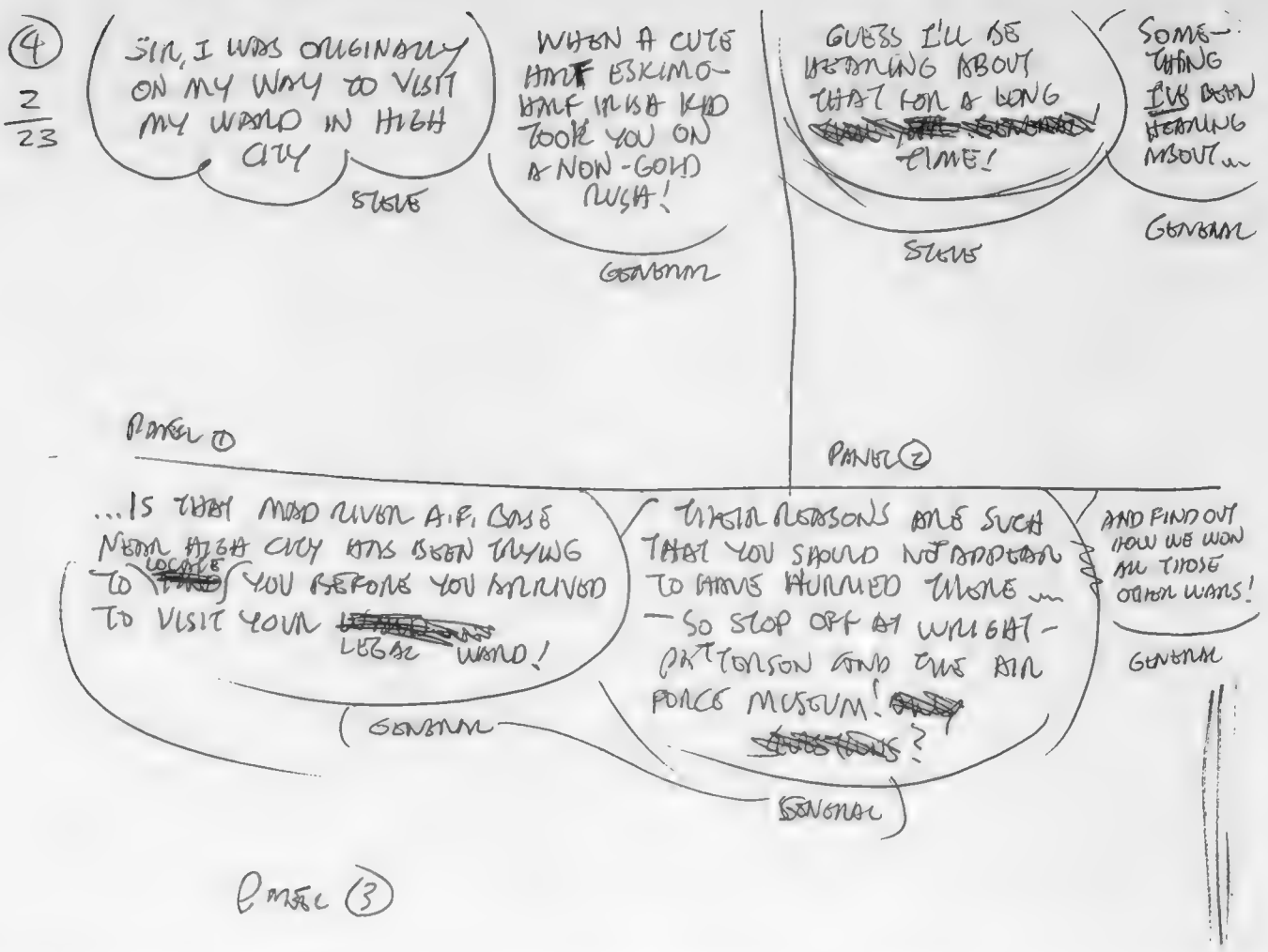

DOES YOUR TUMMY PROTRUDE,
—DERRIERE TOO?
THEN FIGURAMA IS THE
SOLUTION FOR YOU!
For Fashions and Figures
call our Salon Director for
a trial treatment, gratis!
Spring Valley 6-3924
TOWN and COUNTRY FASHIONS
112 NORTH MAIN STREET, SPRING VALLEY, N.Y.

Ad by Frank Engli

MERRILY, DARLING, IT'S TIME YOU WERE IN BED! SAY GOOD-NIGHT TO MR. RYAN...
OH, WELL, I GUESS YOU AND MR. RYAN WERE GOING TO START SPELLING WORDS PRETTY SOON, ANYWAY!
COME HERE, YOU PRETTY THING...
MERRILY, HAVE I KNOWN YOU LONG ENOUGH TO HOLD YOU VERY TIGHTLY AND TELL YOU HOW SWEET YOU ARE... AND WOULD YOU THINK IT WAS WRONG FOR ME TO KISS YOU?
OH, NO, MR. RYAN, I THINK YOU'RE WONDERFUL!
MR. RYAN WHISPERED IN MY EAR TO HURRY AND KISS YOU BEFORE THE FIRE DIED DOWN! WHAT DID HE MEAN, MUZZ?
4-16
Reg U S Pat Off:
Copyright 1942 by News Syndicate Co. Inc.
MORTON CANFF

Frank's daughter Marylee served as the model for the pig-tailed youngster 'Merrily' in this 'Terry and the Pirates' strip.

Frank sends sheets like this to prospective lettering clients.


4
2/23
SIR, I WAS ORIGINALLY ON MY WAY TO VISIT MY WARD IN HIGH CLIFF
STEVE
WHEN A CUTE HALF ESKIMO-HALF INDIAN KID TOOK YOU ON A NON-GOLD RUSH!
GENERAL
GUESS I'LL BE HEARING ABOUT THAT FOR A LONG TIME!
STEVE
SOME-THING I'VE BEEN HEARING ABOUT...
GENERAL
PANEL 1
...IS THAT MAD RIVER A.F.B. CASE MEDIA HIGH CITY HAS BEEN TRYING TO LOCATE FIND YOU BEFORE YOU ARRIVED TO VISIT YOUR LEGAL WARD!
GENERAL
PANEL 2
THEIR REASONS ARE SUCH THAT YOU SHOULD NOT BOTHER TO HAVE HURRIED THERE... —SO STOP OFF AT WRIGHT-PATTERSON AND THE AIR FORCE MUSEUM! OKAY? GOOD GOOD?
GENERAL
AND FIND OUT HOW WE WON ALL THOSE OTHER WARS!
GENERAL
PANEL 3

Often, when Milton Caniff is on a cross-country plane trip for instance, he will rough up pages of 'Steve Canyon' dialogue, such as you see here, on ordinary bond paper, stuff them into an envelope and mail them to Engli at the next airport.

Drawing of Frank Engli done by Noel Sickles, in the days when he and Milt Caniff and Frank had a studio together in the Daily News Building.

News Building for a time and I also lettered 'Scorchy Smith' and put the benday on that strip for Sickles. I might say that even today, after all these years, I still love to do a page of lettering. I didn't go into this branch of the profession because I wanted to become known as a specialist—I just liked to do the work.

Q: What are some of the other things in the cartoon, and in the lettering field which you have done and are doing?

A: Well, I did 'Rocky the Stone Age Kid' for the Chicago Tribune—N.Y. News Syndicate, 'Kid Brother' for Harvey Comic Books, the 'Looking Back' page for Field Enterprises, etc. I did the story, art, color and lettering on all of these features, by the way. For a while I did gag cartoons for Colliers, the Saturday Evening Post, the New Yorker, but I soon found out that that was a full-time job.

I've done the lettering on 'L'il Ivory' pages for Ivory Soap, for Camel Cigarettes, French's Mustard, Instant Postum, Mr. Coffee Nerves, General Electric and Alka Seltzer. Also posters, charts, color slides for McGraw-Hill, St. Regis Paper and Volkswagen. Political campaign posters for people like Bill Mauldin, when he ran for Congress, and, on another occasion, a 30-foot banner with letters 3-feet high on canvas. This latter, naturally, was my biggest lettering job! And, in recent years, among all these other things, I directed a home-study art course in greeting cards. In addition, of late, I've gotten into doing titles for animated movies. ●

Frank did the dialogue, the cartoons and the lettering—the whole works—for this Field Enterprises feature.

Looking Back
by FRANK ENGLI
PREHISTORIC HOUSE CLEANING
KIN I GO NOW, MOM? I FINISHED DUSTIN'!
HOW ARE YOU DOIN' WITH YOUR CLEAN-UP JOB?
OH, I JUST CAN'T WIN! EVERYTHING BLOWS INTO MY PLACE—IT'S TOO DRAFTY!
SAY... HOW DID WE GET MIXED UP IN THIS MESS?
IT'S TOO MUCH FER ME, AND THAT'S ENOUGH!—LET'S SCRAM!!
SHORT HAUL SERVICE
WHY CAN'T THEY LEAVE THINGS ALONE INSTEAD OF STIRRIN' UP A LOT OF DUST!
HEY THERE! WHAT'S TH' IDEA? DID YOU GALS THINK I WASN'T HOME??
WATCH WHERE YOU'RE SWEEPING THAT TRASH, MRS. CRUMPLE!
HEY, MRS. CHICADEE, NEVER MIND SHAKING YOUR FEATHERS INTO MY NEST!
HM-M-M M M-M-HM-M-M
NO! NO! APRICOT! IF YOU MUST HELP, THEN YOU CAN COME INSIDE AND GATHER COBWEBS!
AW... JINKS, MOM... THE GANG'S WAITIN' FER ME T'GO FISHIN'—CAN'T I GIT RID OF THIS JUNK SOME OTHER TIME?
PSST! HEY, CLIFF, LET'S GIT OUT OF HERE TILL THIS THING BLOWS OVER...
OKAY, LET'S GO!
NOSIRREE! THE TIME IS NOW! AND I WANT YOU TO TAKE IT FAR, FAR AWAY SO IT WON'T BLOW BACK IN HERE AGAIN!
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4-7

the WIZARD of ID

by Brant parker and Johnny hart

Brant parker

In the 'Think' room, thinking.

THE WIZARD OF ID **by Brant parker and Johnny hart**

I THOUGHT YOU HAD A WOMEN'S LIB MEETING TONIGHT.
IT'S CANCELED BECAUSE OF THE WEATHER.
WHAT'S THE WEATHER GOT TO DO WITH IT?
YOU TRY CUTTING OFF THE HEM OF YOUR SKIRT, BURNING YOUR UNDERWEAR AND PARADING, WHEN IT'S 23 DEGREES!
© Field Enterprises, Inc., 1970
12-12
BParker

Recently, when your editor was in Washington, D.C., we had a good talk with BRANT PARKER who lives in nearby Oakton, Virginia. Brant, as you know, does the drawing for the 'Wizard of Id' comic strip, and collaborates on the feature with JOHNNY('BC') HART who supplies the gags. As noted in Brant's remarks, Jack Caprio and Dick Boland are also involved in the production of ideas.

Q: Would you say something about how you and Johnny Hart first met?

A: Well, around 1947 I was working as a staff artist on the Binghampton, New York Press, and I happened to be judging an art contest for high school students. John was just finishing up high school then and I was impressed by the work he had submitted—it was straight illustration—no cartooning—and it was very good. A little later, I met him again, through a friend, and I learned that he was very much interested in getting into cartooning but didn't know how to go about it. I had been taking the 'N.Y. Cartoon News,' published by the late Don Ulsh, and so I gave him a copy of that. In his publication Don carried a notice that he would write a critique on anyone's cartoons if they wanted to send them in, so John got up a bunch of gags and mailed them to Ulsh. Don liked them so well that he soon offered to act as John's agent at the New York cartoon markets. He took John's work around and finally got Hart selling pretty well at the major magazines. Following this, I started sending to Ulsh too, and for 2 or 3 years or more we sent 10 or 15 gags (roughs) to him each week.

Q: How did you two go about coming up with gag ideas?

A: Well, maybe I'd lie on the couch, he'd sprawl out on the floor, and we'd 'snowball' gags, just as we still do. To begin with, we might break things down to 'situations' and 'gimmicks'. For instance, I might shout out 'a huge log' as the first 'gimmick', and John might holler back 'a hotel' as the situation. Then we'd put the two things together and go from there. Maybe two characters have this huge log and they're running with it, about to bash in the door of the hotel, and we take it back and forth from there. If the situation and the gimmick don't jell, then you switch to something else. Or on other occasions we'd leaf through magazines—anything—that would start us thinking of different things and situations. We'd toss these back and forth all evening, and after we had piled up a batch of gags, we'd flip for the better ones and then each would send a pile to Ulsh.

Q: John went into the Air Force around 1950 or 1951, didn't he?

A: Yes, he was in Korea for a while and I kept on with the gag cartooning while he was gone. Then I had to go back into the Navy—after having been in during World War II. When I got out, I took a technical art job with IBM at Endicott, which is Johnny's home and also where my wife grew up. We did exploded-view drawings of machines and I learned a good deal about perspective drawing at that time. After Johnny came back from Korea, he got a job in the art department at GE, doing advertising and promotion, because he wasn't selling enough gags to support his wife and himself. Soon after, he decided he wanted to do the caveman thing so he worked up 10 or 20 of them, submitted them, and was turned down by 4 or 5 syndicates. Finally, the Herald-Tribune Syndicate, which was looking for something new and fresh, bought 'BC'. Four or five years after that, John began to think about doing the strip which became 'Wizard of Id', and he had talked it over with Jack Caprio, a boyhood friend of John's, who is now with us full-time. He and John had been almost inseparable and they think exactly alike. Caprio at this time was an engineer with IBM. He does a lot of writing for 'BC' and does some of the art. It seems that Jack just couldn't seem to pull 'the Wizard' together—he was having too much trouble with the art—so, at this point John called me at IBM. He and Jack had worked

Talking over a couple of Sunday pages with my part-time assistant, Bill Holland.

THE WIZARD OF ID **by Brant parker and Johnny hart**

WOULD YOU LIKE, TO JOIN THE MENS SUPREMACY LEAGUE TO COUNTERACT WOMEN'S LIB?
YES.
GOOD... ALL YOU HAVE TO DO IS SIGN HERE.
11-26
WHAT DO YOU THINK, DEAR?

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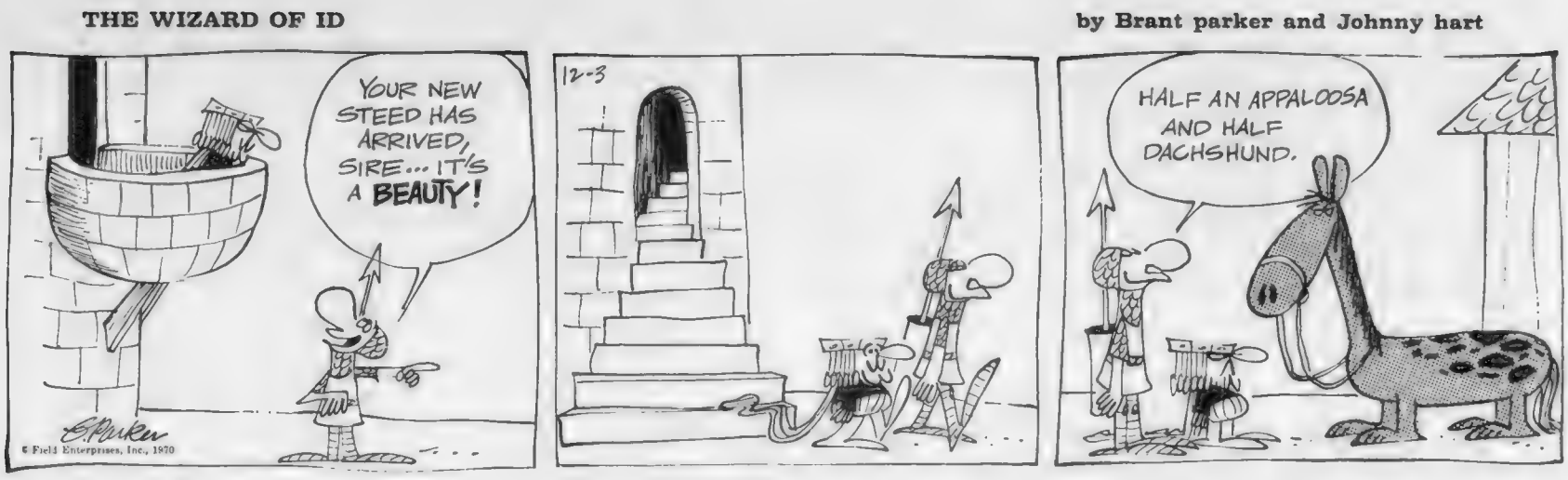
THE WIZARD OF ID
by Brant parker and Johnny hart
YOUR NEW STEED HAS ARRIVED, SIRE... IT'S A BEAUTY!
12-3
HALF AN APPALOOSA AND HALF DACHSHUND.
© Field Enterprises, Inc., 1970

out 3 or 4 characters—The King, Rodney, Blanche, etc. Naturally, these were done in John's style, which was different from what I had been doing for the magazines, but I had to start thinking his way. It goes without saying that I feel natural in it now. I had been doing some newspaper cartooning in Los Angeles, and had been with Disney's for several years, but I had never done any comic strip art so I had to go to a whole new thing.

Q: As long as you've mentioned what you had previously done in cartooning, will you tell us about your earlier career?

A: I was brought up on the West Coast and my mother was a fashion artist when we lived in Beverly Hills, California. She had quite a few fashion, and furniture advertising accounts, and worked at home, so I grew up in this art atmosphere. After high school I attended the Otis Art Institute in L.A. for about 22 months, taking a general illustration art course. There was no cartooning incidentally. However, I'd always fooled around with cartooning and I might add that I think you can learn a lot from copying—and John does too. You can choose the styles and the artists that you like and copy them—even trace. When you do this, a lot of things you'd never see—just looking at the cartoons—show up. You become aware of these details when you trace or copy. If you keep doing this, you become more and more professional and your own style will develop. Anyhow, I had been hanging around the L.A. Herald-Express a lot, and eventually got a copy-boy job and then worked myself into the art department. Pretty soon after that something opened up at the Scripps-Howard L.A. Daily News and I went over there to do retouching, maps, etc.

Q: World War II came along then, didn't it?

A: Yes—and while I was still in the Navy I applied for a job at Walt Disney's. I had heard from somebody on the ship that you could write and get a booklet which explained all about the procedure for applying, the forms to take their test on, etc. There were a number of problems where you had to take one of your own figures, or one of theirs, and draw it doing something which involved leverage usually—perhaps a character pushing a wheelbarrow, for instance. I got out of the Navy, passed the test and began to go full-time to the Disney school. We put in regular working hours like every-

THE WIZARD OF ID
by Brant parker and Johnny hart
PALMS READ
FORTUNES
TELL ME WHAT IT WILL BE LIKE IN THE YEAR 2000?
FUNNY... EVERY TIME I GO PAST 1970 THE BALL FILLS UP WITH SOOT.
11-23
© Field Enterprises, Inc., 1970

one else but we went to the 'school' building. There were 3 or 4 of us, with an instructor, in each of many offices and they would try us out to see what characters each of us did the best. Each of us sat at a regular animation table. Two or three times a day they'd have classes. They had benches on which you sat and propped your board up—just as in art school—and we drew a great variety of things. We did quick sketching of animals which were put in a little circle cage in the center of the room—sheep, pigs, goats, donkeys, and once we had a small elephant. They'd keep the animals moving, and the emphasis was put on our doing very rapid sketches. Another interesting thing—the models were all cartoony-type people—big, fat girls, skinny girls—all types. In so many art schools the models all seem to look the same but this was never the case at Disney's. This was my first experience with nude models too, since we had none of that at the Otis Art Institute. This was around 1945 and 46, by the way.

In the 'Think' room, developing a gag—from thoughts earlier transcribed on Brant's new IBM portable dictating unit.

Q: Will you say some more about the Disney school?

A: Well, for one thing, they had quotas, which were posted on the board, and you had to keep your rate of in-between production up. How many drawings, and how fast you did them, were noted. I remember that I was especially interested in observing the 'story sketch' department where the artists could work in any medium they wanted. The fellows in this department received rough—almost thumbnail—sketches from the 'story idea' department, and they then worked these sketches up into storyboards which were put up all around the walls in sequence. A lot of these men worked in pastel colors, some in watercolor, etc. Disney and the directors would come in periodically and look these over and there would be many changes as time went on. When the storyboards were approved, the drawings went to 'animation' where they were split up. Special effects, such as dust or rain or snow, etc., were done by specialists in this field—they rarely had anything to do with figure drawing. During the couple of years I was there, I finished the school, had gone through the 'in-between' department and then went into 'breakdown'—another step along the road to becoming an animator. It was a marvelous experience—a real Fantasia-type experience! I had met my wife in California and, because of her mother's illness, we came back to Endicott, N. Y., where she had grown up. This brought me up to the point where I got a job as a staff artist on the Binghampton Press and met Johnny Hart, as I mentioned at the beginning of this conversation.

Q: Would you tell us about your weekly routine?

A: Well, I have a studio in Fairfax, Virginia, and do my cartoons in the surroundings which your readers will see in the photos accompanying this story. Then occasionally I will fly up to Endicott, N.Y., and spend the week, from Monday till Friday, working with our team up there—Johnny Hart, Jack Caprio, Dick Boland, and myself. I had been going up there about once a month, but during the past October and November, I was making the trip every week. When I'm in Endicott, I sit down and talk with John on Monday morning—about the gags which are

A 'Wizard of Id' Sunday page

the WIZARD of ID
by Brant parker and Johnny hart
CAN I HELP YOU WITH YOUR CHRISTMAS CARDS?
SURE.
FIVE DAYS TILL CHRISTMAS AND NOT A SINGLE CARD.
CAN IT BE POSSIBLE THAT NOBODY REMEMBERED ME?
12-20
DOESN'T ANYONE OUT THERE CARE?
SIGH
NOT EVEN ONE SMALL CHEERY GREETING..
GALLOOP GALLOOP GALLOOP GALLOOP GALLOOP GALLOOP GALLOOP GALLOOP GALLOOP GALLOOP...
OH, NO...
MERRY CHRISTMAS FINK!
I THINK I'M GOING TO CRY.

'Wizard of Id' is distributed by PUBLISHERS-HALL SYNDICATE

"Sometimes I like to break away and do some serious painting."

My weekly jaunt to the P.O. Package usually contains a week of dailies and a Sunday. Always *sent Airmail-Special Delivery.*

Step 1 in the 'inking' stage—lettering in the balloons. 3 x 5 card under Brant Parker's left hand contains the typewritten gag.

ready to go. Sometimes I may have sent gags for 'the Wizard' in, but mostly I'm just concerned with the art. If I do have any gag ideas for the strip, I give them to John and he edits them—it's his editing that is 'the genius touch'. After that I go to my desk with a little pile of 3 x 5 cards—on which the various gags are written—and start to work. The strips have already been cut out of 3-ply illustration board and I start penciling in the cartoons and the lettering on the 6 dailies for that week. Next I go back and ink in the lettering and the lines around the various panels—that is, when we have an outline around a panel. Finally I ink the characters and by this time I'm pretty well warmed up. You might be interested in the time it usually takes to do these various steps that I've mentioned. I would say that the lettering on each strip takes about 10 minutes, the outlining of the panels 5 minutes, the penciling of the figures ½ hour, and the inking ½ hour. Allowing for any other problems which may come up, an hour and a half would be about the time spent on each strip. This would take me into Tuesday on the dailies. Following that, a day and a half, or two days, would be needed for doing the Sunday page, including the color work on that. I used to put a transparent overlay on a light board, copy the strip very fast, and then color in the various areas as a guide for the engraver to follow. Nowadays we have a machine which makes something like a stat—it's a wet process—and I color on that. I then put a drop of a special liquid into my paint water and it makes the smooth finish of the stat paper completely workable for the color. (Editor's note: one such liquid is Braun's 'Non-Crawl'.) I use Maribou water colors for these Sunday pages.

Q: What other materials do you use?

A: I think people getting started in the art field are inclined to put too much emphasis on materials but, for what it's worth, here are a few of mine. I use a regular, ordinary # 2 writing pencil—not a special drawing pencil. It's fairly soft. For a time I had been using a plate finish drawing paper but I use the medium or 'kid' finish at the present time. I like a very thin pen holder and have been using an Esterbrook 787 oval pen, but it seems they have discontinued these. So we've got an appeal out to art stores everywhere to hang onto any which come into their possession. I use Higgins Ink and have used Pelikan, and I like kneaded erasers. The only time I use a brush is to put in solid blacks—a # 2 good quality camel hair brush. And a # 8 for my water-coloring.

Q: What do you do after you finish your Sunday page, when you're up in Endicott?

A: John is doing some 'Marathon Oil' ads and we're doing TV commercials also for them. We've designed 'BC' giveaway glasses, etc., and these things take up the balance of the week. On the TV commercials, we've done the storyboards and an animation firm takes it from there.

Q: When you all have an idea session, how do those work?

A: Well, we might 'snowball' with a tape recorder. Participating would be Dick Boland who writes gags for 'BC'—he does no art work, Jack Caprio, who does ideas and some 'BC' art, Johnny and myself. We'd just pile stuff into the recorder.

Q: I know you try to stay up with everything that's going on as much as you can. What do you do in this connection?

A: I read 'Time' and 'Newsweek' and I watch a lot of TV. I love all the shows and I get a lot out of good situation comedy programs—even the corny ones! The timing they use is very similar to the timing in a comic strip. We often add a panel in the strip just for timing—a necessary pause in the presentation of the gag.

THE WIZARD OF ID

by Brant parker and Johnny hart

WHAT DID THE DOCTOR SAY ABOUT YOUR HEADACHES?
HE GAVE ME A TONGUE DEPRESSOR.
WHAT GOOD WILL THAT DO YOU?
IT'S NOT FOR ME... IT'S FOR YOU.
12-10
B. Parker

© Field Enterprises, Inc., 1970

JUNIOR JUMBLE

—that scrambled word game for kids!®

by HENRI ARNOLD and BOB LEE

Once again the cartoonist's help is being enlisted in the job of teaching school children about words. In this case a major publisher of educational materials has sold to these kids, through their classroom teachers, a million copies of a book of the 'Junior Jumble' puzzle games which are drawn and written by Henri Arnold and Bob Lee for the Chicago Tribune-N.Y. News Syndicate. This cartoonist-writer team produces 'Junior Jumble' in Sunday color format, as well as in black and white, and they also turn out the senior 'Jumble—that scrambled word game', the top puzzle feature in the world, daily and Sunday. Both the junior and senior versions of the game have been published in book form by the New American Library. Six volumes have already appeared and more are under contract. And we understand that negotiations are currently under way for merchandising and television exploitation of these puzzles. Arnold and Lee are shown here looking at one of the Daily News trucks which are carrying the good word around the New York area these days.

JUNIOR JUMBLE

—*that scrambled word game for kids!*®

by HENRI ARNOLD and BOB LEE

These funny-looking nonsense words are actually REAL words, but their letters have been mixed up by someone. You must put their letters back into the right order so that they make ordinary words that you can find in the dictionary. WRITE THE LETTERS OF EACH WORD UNDER EACH NONSENSE WORD—BUT ONLY ONE LETTER TO EACH SQUARE.

EFD

ISEZ

DRAC

SEWI

Now you are ready to find the FUNNY ANSWER to this puzzle. The picture above will give you a hint. Study it carefully. Then take the letters that appear in the circles and play around with them. You will find that you can put them in order so that they form the answer you are looking for.

Print the FUNNY ANSWER here — HER — ◯◯ – ◯◯◯◯◯

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Jumbles: FED SIZE CARD WISE

Answer: *No girl would ever wear this dress!* — HER AD-DRESS

JUMBLE® — *that scrambled word game*

by HENRI ARNOLD and BOB LEE

Unscramble these four Jumbles, one letter to each square, to form four ordinary words.

ROJEK

NUEQE

ERACTE

LEBALT

© 1971 by The Chicago Tribune World Rights Reserved

Now arrange the circled letters to form the surprise answer, as suggested by the above cartoon.

Print the SURPRISE ANSWER here — THE ◯◯◯◯◯◯◯◯◯

Jumbles: JOKER QUEEN CREATE BALLET

Answer: *What she was hoping for when she hijacked a jet*—THE QUARTERBACK

JUMBLE® — *that scrambled word game*

by HENRI ARNOLD and BOB LEE

Unscramble these four Jumbles, one letter to each square, to form four ordinary words.

ORFUR

SPAWM

COABEN

FEYGIF

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Now arrange the circled letters to form the surprise answer, as suggested by the above cartoon.

Print the SURPRISE ANSWER here — ◯◯◯◯◯ IT

Jumbles: FUROR SWAMP BEACON EFFIGY

Answer: *She flunked the course in palm reading because she couldn't do this*—GRASP IT

'THE BORN LOSER' featuring Brutus Thornapple

Photo by Rebman Photo Service, Inc.

ART SANSOM

ART SANSOM, who drew a number of illustrative-type strips—Chris Welkin, Vic Flint, Martha Wayne—for the Newspaper Enterprise Association over the years, switched to writing and drawing a very humorous strip—The Born Loser—in 1965. It has become quite popular and CARTOONIST PROfiles was interested in talking with Art about the change in his style, and in hearing his thoughts about our profession. He lives and works in Lakewood, a suburb of Cleveland, Ohio.

Q: During the 1960's you made the switch from drawing purely illustrative strips to doing a strictly humorous one. Would you say something about how that came about?

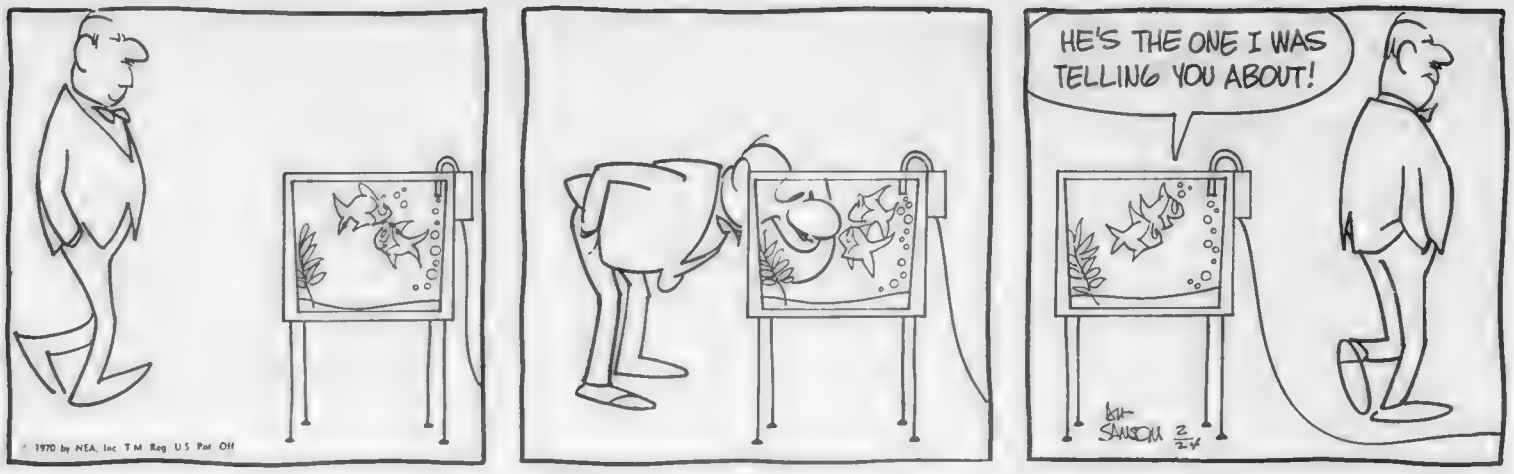
A: Well, between 1943 and 1945, while I was working at a drafting job with GE, I was ruining my eyes during the evenings, drawing what I thought was the greatest illustrative cartoon ever done. I had been greatly influenced by Leslie Charteris and 'The Saint', and various blood and thunder tales, and I finally submitted this strip to Ernest (East) Lynn, who was then the Director of Comic Art for the Newspaper Enterprise Association in Cleveland, Ohio. Following this, I had a call from Lynn who didn't want my *strip,* but it seems he wanted *me*—thought I had some flair for writing and that some artistic ability showed through. Thus began a 20-year period during which I drew several of the realistic type strips for them. I started as a staff artist in the Comic Art Department, pasting up—coloring Sunday pages, etc. Around '48 or '49 I inherited a weekly strip called 'Peggy' and then about 1950, NEA decided that cowboys were on their way out, and that spacemen were the coming thing. So I began to draw the 'Chris Welkin' strip, which was daily and Sunday for a couple of years, and then Sunday only for about 8 years after that. During some of this period I was drawing 'Chris Welkin' and a soap-opera type of feature, 'Martha Wayne,' at the same time and then, commencing in 1960, I began to do

THE BORN LOSER

'Vic Flint'. By 1965 I guess I got sick and tired of trying to compete with guys who were ten times better than I was at the illustrative thing and I was ready for a change. When I started 'The Born Loser' in 1965, it was a great relief to get into a medium I thought I could conquer. In the years before that I did what they gave me at NEA—it seems I was type-cast and didn't get a shot at straight cartooning. It was an effort to do the illustrative strips and it wasn't really fun. Incidentally, the drawing habits I acquired during those years sometimes carry over a little to 'The Born Loser'. In other words I have to watch myself that I don't get a bit too arty in drawing women, and I have to remember to give a woman character a comic-art type of figure. Well, as you can gather, I had become completely fed up with the Great American Novel and the spooky stuff in comic strips and I thought there was room for something light. I think that 'East' Lynn, who was about to retire, wanted to see me with my own feature before leaving. Other people had done most of the writing on several of the illustrative features that I had been drawing. When I came up with an idea for a comic called 'The Loser', NEA thought that this title would give rival syndicates too much ammunition so Meade Monroe, Vice-President and General Manager in Cleveland, came up with the final name—'The Born Loser'. The late Bob Molyneux, who succeeded Lynn as Comic Art Director, and I, thought much alike on the idea and I drew for six or eight months to get it ready. To begin with, there wasn't going to be a main character—just a *lot* of losers were going to be involved. I'm very glad now that we did decide to have one. Molyneux, by the way, named several of the characters himself. Bob had happened to pass a sign reading Thornapple Lane somewhere, so my main character became Brutus Thornapple because it struck him as a very funny name. Brutus lives in Catfish Hill and commutes to Little Liversville where he is the lackey of the boss of the Veeblefester Corporation—one Rancid T. by name. Brutus works in the outer office—under a 40-watt light bulb, and wears a green eye shade and arm garters. Sometimes I'm sorry I didn't name him 'Jonah'—the greatest loser of all time. Brutus' son, Wilberforce, was also given his monicker by Bob Molyneux who—incidentally—hadn't even been aware of the well-known college bearing that name. Wilberforce is a throwback to the 'Buster Brown' type of character with long,

THE BORN LOSER

THE BORN LOSER



blonde curls, Mary Jane shoes, high collar, big black bow, etc., but he's a hell-raiser and usually bests his father in most endeavors.

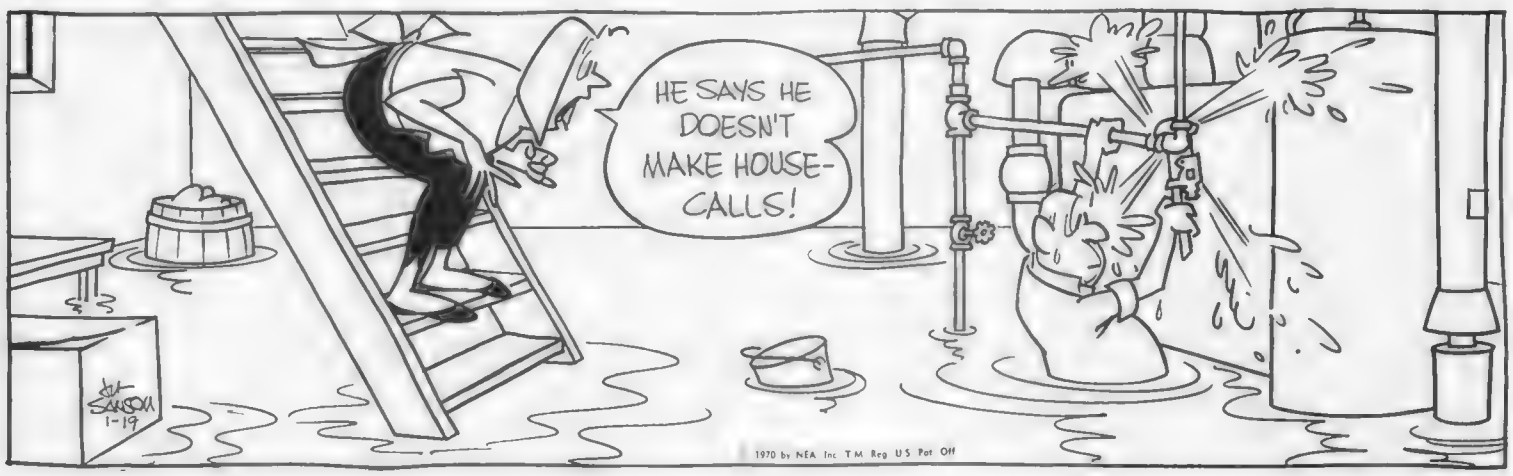
Q: Would you tell us about some of your methods for keeping the gags flowing, and about how you work?

A: Well, I work at home here in Cleveland and I find that the hours from 8:30 AM till 1 or 2 PM are the most productive for me. Of course the gag writing goes on all the time, both in the conscious and the subconscious mind—you're kicking ideas around and you carry them with you. A funny thing—my mind works more actively when I'm in the car and driving. I'm sure I'd scare the wits out of the safety patrol if they knew this, by the way. My mind is going 60 MPH when I'm driving 30 MPH. I hate to drive so I entertain myself by trying to think of gags. I try to have the germ of one or two ideas when I pull out of the driveway, and I develop them as I drive along. In addition I consider myself fortunate that quite a number of people with creative minds and ideas found their way to me when I started doing 'The Born Loser', and have become friends with whom I get together for lunch and conversation regularly. Most of them happen to be Public Relations people and they're very funny people—one of them was a prominent local radio personality who now does some writing for 'Laugh In'. Several times a week I may go into town, have lunch with one of these men and just informally kick around ideas. We don't sit down primarily to talk gags, but they all take pride that they may be contributing an idea. Sometimes I give them a credit line in the strip, incidentally. These friends constantly call me with ideas and of course in a great many cases there isn't enough 'pizzazz' in the gag suggestion to make it usable as is.

Q: Will you say something more about your schedule?

A: Well, from Monday through Friday, I'm assimilating ideas and trying to develop them. I try to come up with one idea a day and I keep a pad and pencil by my bedside. Invariably I will wake up at 4AM and find that I have come up with the idea I couldn't quite nail during the day. You see, the very last thing before I go to bed, I will look at every gag I've been working on, knowing that during sleep, my subconscious will work the ideas out. Regularly I will get up, go to the studio, slip a sheet of paper in the typewriter, and put down these thoughts for an hour.

THE BORN LOSER



THE BORN LOSER

I've trained myself to go back to sleep after this early-hour session. I wake up again about 8 and am back to the board by 8:30. During the week I will have clipped all of these typed idea sheets together—possibly there will be 10 gags—and then I will sit down on Saturday afternoon, and continue through all of Sunday, polishing, rewriting, and getting the words in final form for the strip. On Monday I will rough in the week's six strips in pencil—half of these may have to be done over, more to my liking. I start penciling directly on the illustration board as I don't submit gag roughs to Tom Peoples, our NEA Director of Comic Art. Then on Tuesday I will rough in the Sunday Page. Wednesday is set aside for inking the dailies and Thursday for inking the Sunday pages.

Q: What are some of the things you strive for in your strip?

A: I strive to make the facial expressions as completely animated as possible. This is a very important part of punching the gag across. I keep a mirror beside the board and use it to get certain expressions. Some of these expressions I'm still working on—some I already have down pat. I love the 'double take' and the 'take' look to punch the gag. Incidentally, I have loved every minute of 'The Born Loser'—it's my vocation, my avocation, my hobby, and I eat, sleep, drink and live the strip. I do the whole thing and don't farm any work out. You have to be 'loose as a goose' to do this kind of strip and, personally, I'm glad I made the switch to this technique from being a 'riveter'. Milton Caniff, or perhaps someone else, labeled the fellow who uses a brush to toss the shadow under one of the rivets on the side of a plane—a 'riveter'.

Q: Do you do anything special to replenish your mental reservoir with material for later gag production?

A: I enjoy reading biographies like 'Harpo Speaks'—and I'm interested in the life stories of all of the professional funny men. You don't get gags from this reading but these books are inspirational for me—they keep you thinking funny. Which reminds me—I think an experienced gag writer gets so that he reads humor and comedy into most any 'straight' story that he comes across. I'm not a great TV viewer and I tend to stay away from looking at comic sections in the newspapers for two reasons: I'm always afraid I might pick up someone else's ideas and also it's discouraging to see how many real pros are involved in this business of ours. Also I rarely go to the movies.

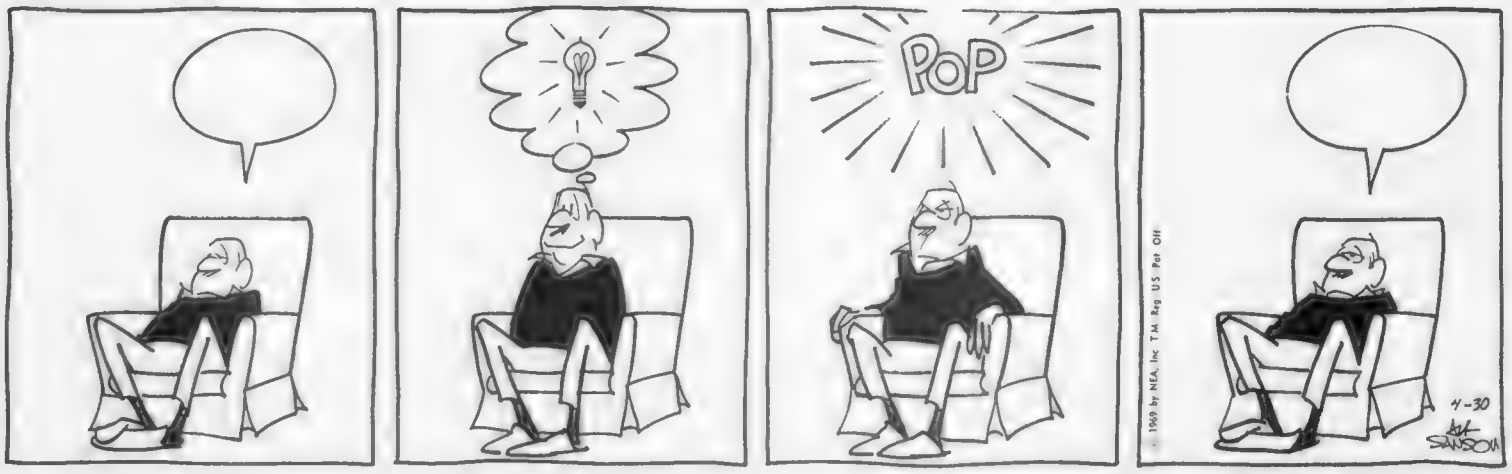
Q: Can you say something about your materials?

A: I found early in 'The Born Loser' that I no longer liked to work in the medium of ink, pen, and brush. In my illustrative-strip days, by the way, I had used a technique

I unwind playing solo chess.

Sansom draws his originals this size.

THE BORN LOSER



involving a chisel-end # 2 brush. I would take a # 2, dip it in the ink, and let it dry till it had the consistency of lead. I would then take a very sharp blade and merely cut off about 1/32 of an inch from the point—so I'd have a square end. That way I could make a hair line—holding the brush one way—and a broad stroke if I held it another way. I used this for everything but lettering. When I started to ink 'The Born Loser' with a pen it didn't seem to have a professional enough look, so I evolved the method of using the Japanese-made 'Pentel' pen—with the black felt tip—on coquille board. These pens wear down quickly but they give your work a very professional and smooth look, and I use them for everything—lettering included. Everything, that is, except filling in large areas of black.

Q: Would you say something about how you got into this business?

A: I've drawn since I was old enough to hold a piece of chalk—my dad bought me a blackboard which we hung in the kitchen, and I would stand by the hour drawing. I had a regular art class in high school and graduated from Ohio Wesleyan University with a major in Fine Arts. I might add that I didn't particularly dig figure drawing, or making pottery vases, or engaging in crafts. We had a *very* small amount of life drawing because this was a Methodist college. Once, I think, they lured a girl wearing a bathing suit in as a model but that's as close as we got to the real thing. After I started to work at NEA, I started attending a life class once a week—a class which had been organized by several well-known cartoonists in Cleveland. I was disillusioned by the drafting job I referred to earlier—which was all I could get during World War II—and was of course delighted when I was called in by Ernest Lynn of NEA in 1945 to become a staff artist I think I learned more in one month, just observing Roy Crane, Les Turner, and others, at work, than I did during the four years in fine arts in college.

Q: Do you want to add any advice for young people trying to enter the field?

A: Try to develop an original style of humor that projects your own personality. Of course we've all been influenced by our favorite cartoonists—I think Claude Smith, who signs his cartoons 'Claude', had possibly more influence on me than anyone else. I can also mention Syverson, Saxon, Barsotti, and others whose work I've liked. Turning out a cartoon is a production—you are the producer, the director, the actor, the writer, the prop man, the publicity man. Complete dedication is a big reason for any substantial cartooning success. In my own case, I don't need any hobbies—doing the strip is all I require.

Q: Are teenagers, young adults, and college students regular readers of newspaper comic strips?

A: Yes, and I would say that 'Peanuts' has been the greatest motivating force in stirring up the interest of these groups. Incidentally, about 60% of my mail comes from adults, and about 40% from college students. ●

Art with his dog 'Yankee', a son of 'Hector', the airedale who was the star of the Disney movie 'Hector the Pup'.

More of ROY CRANE'S Scrapbook

As most of our readers know by this time, we have been reproducing pages from Roy Crane's 'How to Draw Buz Sawyer' scrapbook from time to time. All of the captions which appear under the cartoons are in Roy's own words.

The Importance of Things

Jailed on suspicion of murder. In the first picture, his hand was given importance. In the following pictures, his reaction at being locked behind bars.

POSSIBLY YOU'VE HEARD OF THIS GIRL WHO DISAPPEARED. HER NAME'S CHRISTY. SHE WAS WEARING A BLUE POLKA-DOT BATHING SUIT.
A BLUE POLKY-DOT BATHIN' SUIT—WELL, FER PITY SAKES!
WHY, YOU MUST MEAN ME!
THAT'S CHRISTY'S SUIT! WHERE'D YOU GET IT?
NOW, LOOK, KIDDO, I DUNNO WHERE MY HUSBAN' GOT IT, BUT IF YOU'RE AIMIN' TO GIT IT BACK, YOU'RE MISTAKEN!

By reading the strip you'll see the importance of this girl's bathing suit. It's purposely hidden in the first picture and given the utmost emphasis in the second. In the third, it's Buz's reaction that's important.

RULES:
1. Tell your story in pictures whenever possible.
2. Make those pictures blindingly clear. Exaggerate!

Rule: It's better to suggest something simply than to draw it laboriously.

The Value of White Space

WELL, WE'RE LEAVING, CHRISTY. SAHANI DOES EVERYTHING. HE EVEN DIGS UP SOME BURROS.
BEATS WALKING, EH, CHRISTY?
YES, BUT...
DAYS PASS. LONG DAYS OF PLODDING TOWARD THE RAILROAD.
BUT WHAT AM I GOING TO TELL THE POLICE?
WHY, TELL THEM NOTHING! WHAT YOU DID, ANGEL, WAS IN SELF-DEFENSE. THERE WAS NO OTHER WAY OUT. WHY INVITE TROUBLE?
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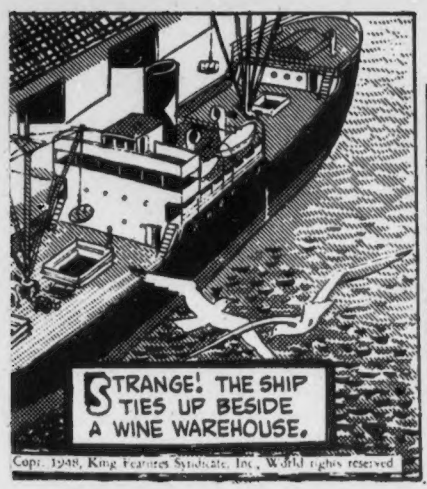
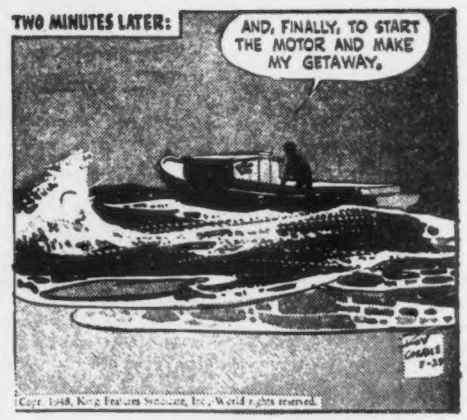
As I see it, the secret of using Ben Day effectively is in learning to use white. More than that, in learning to think in terms of white — and not black — as being the most important *color.*

Water



Black water

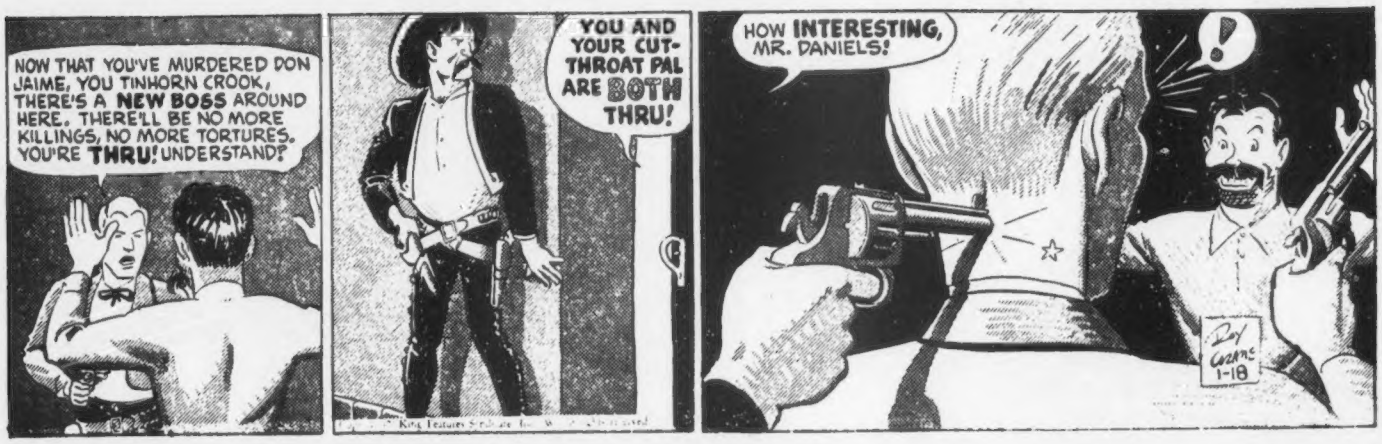
Ripples



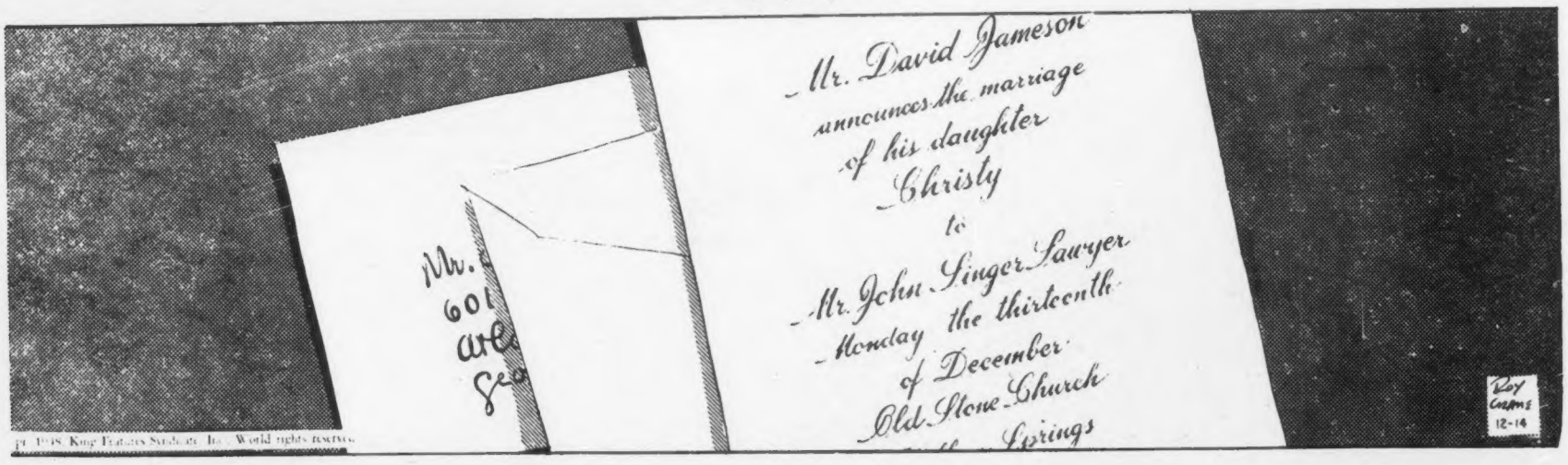
MEAN-WHILE:
NOW'S YOUR CHANCE FOR A QUICK GETAWAY, SAWYER. BUT BE CAREFUL! IT'S LOW TIDE, THERE ARE ROCKS, AND THE VISIBILITY IS ZERO-ZERO.

But make it lively — make it move

Be Dramatic

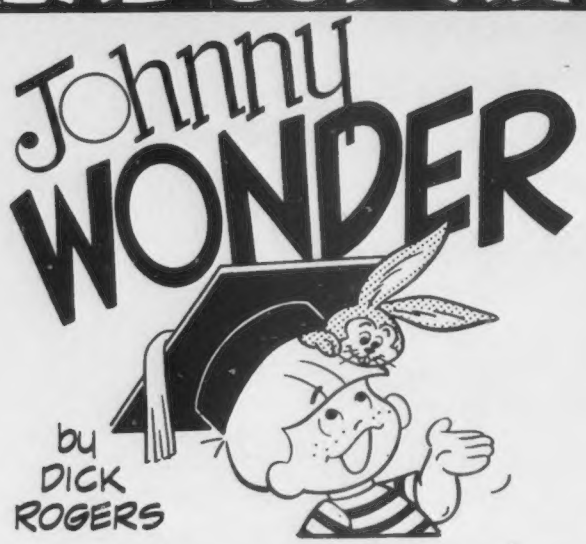

NOW THAT YOU'VE MURDERED DON JAIME, YOU TINHORN CROOK, THERE'S A NEW BOSS AROUND HERE. THERE'LL BE NO MORE KILLINGS, NO MORE TORTURES. YOU'RE THRU! UNDERSTAND?
YOU AND YOUR CUT-THROAT PAL ARE BOTH THRU!
HOW INTERESTING, MR. DANIELS!
!

Closeups for punch



It's not often you see a strip like this on the comic page. But what better way is there to announce a marriage?

REAL COP ART



Dick Rogers was a sergeant on the Santa Cruz, California police force when he started drawing the Johnny Wonder Sunday color feature. NEA's newest is devoted to youngsters, combining fun with learning. Johnny Wonder guides his reader pals through games, puzzles, coloring, science experiments and items of interesting information.

If you have a new comic idea on the drawing board send a sample to:

Tom Peoples
Comic Art Director
Newspaper Enterprise Association
1200 West Third St., Cleveland, Ohio 44113

NEA

Cartoonist Caricatures

Mac Miller (King Features), Roy Crane (Buz Sawyer), Dik Browne (Hi & Lois), Al Smith (Mutt & Jeff), and Hal Foster (Prince Valiant), are shown here holding what has become known as 'Mac's Magnificent Monster'. This is a sheet, Five Feet Four Inches Wide *and* Eleven Inches High, *on which are printed the self-caricatures of almost 400 of the world's most famous cartoonists. CARTOONIST PROfiles readers can obtain one of these by sending $2 to Dick Ericson, Roxbury, Connecticut 06783. The sheet is printed in two colors.*